

M A C H I N E



Knitting

M T H L Y

April 2004 Issue 75 £2.75

SOMETHING FOR EVERYONE!

Designer Patterns for all the family from:-

- Anjo Designs
- Clair Crowston
- Phyllis Moran
- Ruth Cox

SPOTLIGHT ON Knitwear Designer Anne LaVene

EASTER PARADE Lots of Seasonal Fare

FINISHING TOUCH Joy Golding from Anjo completes her series on the design process

NO LOCAL SHOP? NO PROBLEM!

Trading Post and Sewing
Supashop are full of
patterns, accessories
& knitting essentials

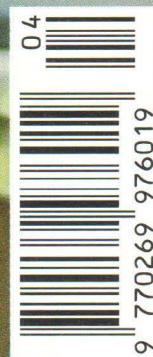
HATS OFF! Ruth Cox's great kid's design

IN THE BLUE CORNER...

Terry Mason has
friendly advice
and computer
software just
for knitters

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Designer patterns • Expert tuition • News & views • Friendly help & advice
– It's all here in the UK's only monthly machine knitting magazine!



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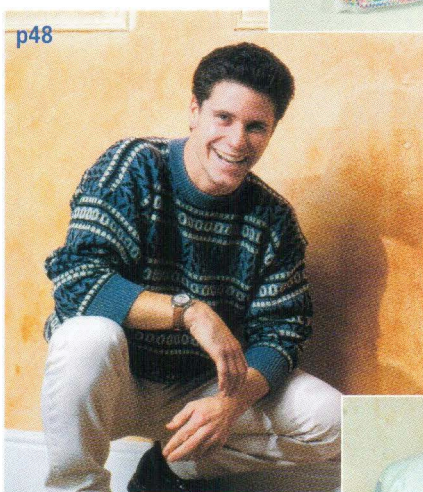
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Dear Readers...

I'm sorry that I couldn't make it to G-Mex this year. My mum really wasn't well enough for me to be so far away for four days. At present we go up and down, enjoying the good days and plodding through the others as best we can. It's life for many of us and the road can be bumpy from time to time. However, the days are lengthening and we've the first early tulips and daffodils brightening up the garden. Spring is just around the corner and we've lots to look forward to in the coming months.

SMACKED WRISTS - (even a severe beating!)

First, I have a major apology to make that's probably my worst omission ever – even surpassing giving you the wrong instructions for Phyllis' coat in the January issue. I typed everything, sorted out the illustrations, saved it, transferred it to CD and we desk-topped the first part of Beryl Jarvis' Classwise article for our February issue. At the last minute, we were short of space in the magazine, so I decided to hold over the copy and start the series in March. Unfortunately, I didn't transfer the files so with much confidence (because I knew I'd done Part 1 for February), I proclaimed that we'd reached Part 2 in March. Indeed, I even printed it! However, Part 1 has never seen the light of day on our pages and I don't feel I can either ignore it or put my head in the sand. So with apologies to Beryl and welcome news that she's back teaching at Uppingham Summer School, Part 3 starts on page 27 and the missing Part 1 is on page 20. I often listen to mum as she bemoans the fact that she can't remember things as she used to do. She should worry! My memory has taken a serious nosedive of late, so please accept my sincere apologies once more.

PEOPLE & PLACES

Now I think it might be helpful to bring you all up-to-date with snippets of information about people and places. Many of you have missed seeing Jane Woodward and Shades of Cashmere. Although she's no longer able to attend shows, she's still supplying cashmere yarns and you'll find more details on page 62. Feola Dawes plans to return to knitting after an absence brought on by ill health and having to look after elderly relatives. John Scotton from Hague is making a steady recovery from triple bi-pass surgery, as is Brian Wynn from Forge Craft who is also recovering from a heart attack and subsequent surgery.

As I write, Barbara Belton of Busy Bee is not at home in Bulchgwyn, Wrexham but in hospital in Manchester and Hilary spends most of her spare time visiting her mum. She tells me that things have inevitably slipped behind (tell me about it!) but promises she'll catch up and fulfil all outstanding orders as soon as possible. Jo Newton is also caring for her very elderly mother and it's not easy for most of us to keep all the balls in the air at the same time. I'm sometimes criticised for being too open in what I say and write, but I've always felt that it's far better to share problems rather than keep things under wraps. Most folk understand, as long as you're honest and straightforward and let them know what's happening – but this is fast turning into Old Crocks Corner, so I'd better move swiftly on!

PLAY IT AGAIN

Finally, as the Sherborne club announces that the SAK Show will not go ahead this year (see page 6) and we've already lost Croydon and Southport, please may I ask you to make a super-human effort to support the Nottingham Show on 4th April, Thornbury on 4th and Hastings on 11th September plus Bury on 10th October. Together with Machine Knitting LIVE! at Bournemouth, these are now our five remaining dedicated machine knitting shows. We need all the help we can get to keep them going so do come and join us.



COMING NEXT MONTH...

April 8th

NEXT ISSUE ON SALE DATE

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Dear Anne

Hints, tips and opinions

If you've a story to tell, a point to make or a favourite hint to pass on, why not share it with us? That's what three of our readers have done this month. You can write to Anne at the address on page 3 or send an e-mail to rpa@surf3.net

Dear Anne

Having recently returned from Essex where I enjoyed Christmas with the children, my first job was to go to the village shop and pick up both the January and the February issues of Machine Knitting Monthly. Yes indeed, double the pleasure this month. As usual I turned first to Joan Lafferty's, Look at Life, only to see a familiar name - my own! Fame at last, I have been noticed by the best in the craft.

Since my last letter, I've knitted a shawl for the local pub landlady's forthcoming event, a couple of Bird's-eye double jacquard jackets, two cardigans featuring the Scotty dogs from November and the October Nina Miklin cardigan adjusted to knit to a standard 4-ply acrylic. Added to that lot is a multitude of patterned scarves and a zillion swatches. The swatches are mainly due to Kathleen Kinder and the amount of brain-teasing information in her resource books. With regard to Joan Lafferty's February mention of Mary Weaver, I feel that her heavy tome featuring the ribbing attachment must be the jacquard knitter's bible. My copy, dated 1976, is so well thumbed that it shows its age. There is always something new to find within its pages. Its like watching Lord of the Rings for the umpteenth time and seeing a scene that you are convinced was never there before. Coupled with that must surely be the knitter's prayer book - Betty Bailey's Guide to Double Jacquard and the photographs within. Nothing seems impossible to do.

On looking through my small library of knitting books and manuals, I came across the old Jones Knitting Tuition Course containing (what I take to be) the flower shapes requested by Edna Cahill back in the November issue. Perhaps you could pass them on to her in the hope that they meet her needs.

Best of luck to every body there.

Derek Jenkins

Highbridge, Somerset

Many thanks for writing again, Derek and here's the flower shape taken from the old Jones Knitting Tuition Course and reproduced here courtesy of Brother UK.

Cast on by hand in main colour, 38 stitches using alternate needles. (In example these are lettered B, D, F, H, J, L with other needles A, C, E, I, K left in A position.)

Using Tension 7••, K 1 row.

Counting from left, bring 3rd and every following 6th needle forward to holding position - that is every one lettered L. Set machine so needles will remain in holding position. (Check your HCL setting.) K 1 row.

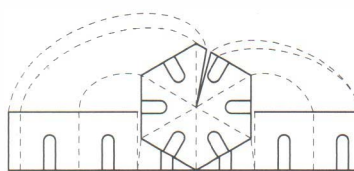
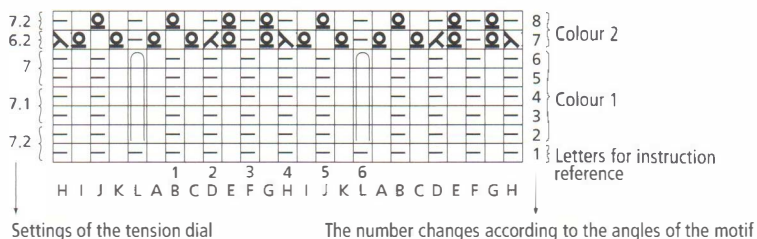
Using Tension 7•, K 2 rows.

How to read the Pattern Card

For circular, Hexagonal and Square Motifs

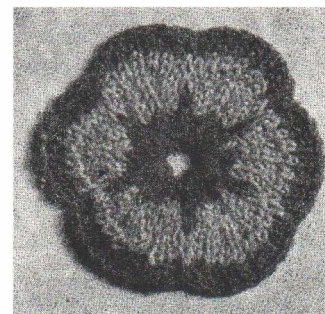
- = The number of needles required for the pattern
- = The number of rows for the pattern
- = Seaming allowance

$6 \times 6 \div 2 = 38 \text{ sts (to cast on)}$



Open Pattern

(This can be applied for rectangle, square, triangle and round motifs)



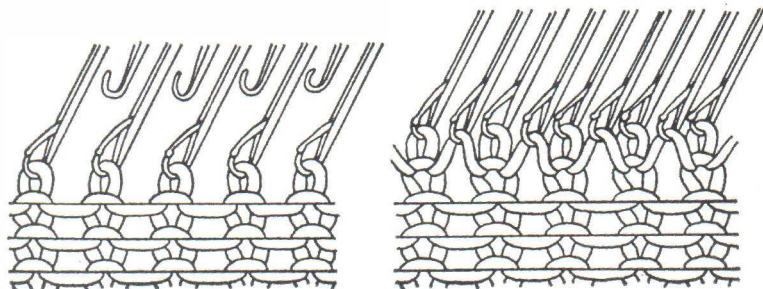
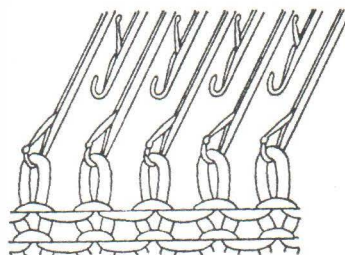
How to read the Symbols

1) As a rule, the blank portion of the pattern card means the needles for those sections are non operating.

(They are placed at NWP.)

2) Place the needle which was rested in NWP to knitting position. Knit 1 row.

Drop the loop made on the needle and place the needle again to NWP



Using Tension 7, K 2 rows.

Set machine so needles will return from holding to working position. (Reset HCL.) Change to contrast colour.

Transfer all stitches on needle J to needle H and then all stitches on needle B to needle D.

Push empty needles J and B down to non working position.

Bring forward all needles I, K, A, C, E and G to B position. Using Tension 6••, K 1 row.

Now throw stitches off all needles I, K, A, C, E and G and push needles to non working position except needles E and G which should be left in B position.

Bring forward from A position needles J and B to working position. Using Tension 7••, K 1 row.

Throw off stitches on needles J, B, E and G and thread a piece of yarn through the stitches that remain - that is those on needles H, L, D and F. Pull tight and sew up.

TO SEW OR NOT TO SEW? That is the question...

Next we have a letter from Louise Corrigan, who doesn't like *Machine Embroidery* in the magazine. My feelings are that as a large number of machine knitters have embroidery machines, a little help will go a long way to guiding them through the maze of information and products. I know from your response to our articles and Supashop that there's more than a little interest and, as I told Louise, I'm more than happy to debate the topic on our pages. So let's start with her letters and my initial response tucked in as well.

Dear Anne

Although I don't subscribe to the magazine, I have bought it regularly from my newsagent for more years than I care to remember! I always look forward to collecting it and browsing through the pages at leisure. Why, oh why, are we being subjected to "embroidery and sewing items" in our now only monthly knitting magazine? If it was given some connection to machine (or even hand) knitting at a pinch, it wouldn't seem so bad.

I do think that two to three sides of our magazine devoted to another craft is far too much, whether it be an advert or a "tuition" page. Please ensure that your sewing articles, which have nothing to do with knitting, remain in sewing or embroidery magazines. Most people that have an interest in textiles don't mind a gentle reference to other crafts, but not pages please.

Yours faithfully
Louise Corrigan

Dear Louise

Many thanks for writing and the reason I've included a little machine embroidery in the magazine is because a substantial proportion of readers (and machine knitters in general) do have embroidery machines. I know they are out there because they write to me, telephone and I talk to them at shows. Machine knitters use them for all sorts of things including adding motifs (and so on) to their knitting and they need help and advice about the correct threads and stabilisers to use.

If you don't enjoy this hobby, I can understand your displeasure about machine embroidery and quite frankly if I had £2,000 or £3,000 to spend, an embroidery machine would probably not be top of my list. However this should not, indeed does not stop me including a wide mix in the magazine. Compared to years ago, we now carry little advertising in the magazine so I don't feel that two or three pages out of 64 is opening the floodgates.

From time to time, some readers aren't too

happy about a couple of pages devoted to *DesignaKnit*, as are the Brother owners who are fed up that all Phyllis Moran's patterns are for Passap and Pfaff. Silver Reed owners get cross because they feel the slant is always towards Brother and Brother knitters are convinced we're a "Knitmaster" magazine. I can't please all of you all of the time, but I do hope that our pages contain a good mix and balance of interest for most readers. *Machine Embroidery* is included at this time out of topical interest. Ed

My point is that two or three pages devoted to embroidery or sewing equipment is far too much in the only monthly magazine devoted to machine knitting.

Dear Anne

I have no problem with any item relating to knitting, or any knitting machine equipment in a Machine Knitting magazine. My point is that two or three pages devoted to embroidery or sewing equipment is far too much in the only monthly magazine devoted to machine knitting. The cover of the January issue listed Machine Embroidery as one of the features. If the connection was made between the two crafts, for example if appliqué or embroidery was shown on knitted fabric, outfits or items it would be more acceptable.

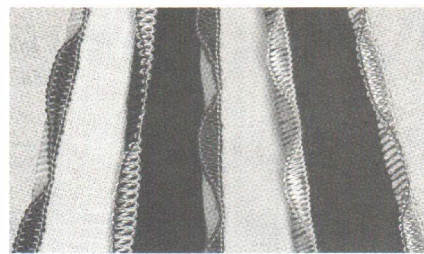
Those who embroider, quilt and work cross-stitch have their own magazines. No one minds a mention of these topics, but not several pages. We pay the price on the cover! Other knitters have made the same comment to me and one lady regularly skims through the magazine before deciding to purchase and is certainly finds these articles off-putting.

Many moons ago Knitmaster was associated more with this magazine and your competitors seemed to have more Brother related topics - old habits die hard! I have always bought both and the other two regulars before

Dear Anne

I laughed so much after reading Joan Lafferty's article about Modern Machine Knitting, because I had just bought about 50 copies dating from 1987 to 1996 at a garage sale. It was never easily available here in Australia, so had only seen a few copies and had not realised it was more or less dedicated to Silver Reed and Knitmaster machines! I mourn its passing! The best we can hope for these days in patterns is the generic "suitable for Japanese machines" as if Brother and Knitmaster were identical! Now since the only new machine on the market (the Artisan?) seems to be a version of a Knitmaster punch-card machine where needles are not selected forwards, perhaps we can look forward to more patterns based on the Knitmaster/Silver Reed method. Best wishes to everyone - you seem to be enjoying a white Christmas, while we are sweltering in 34c heat!

Nancy Marchant
marchant@jumpnet.com.au

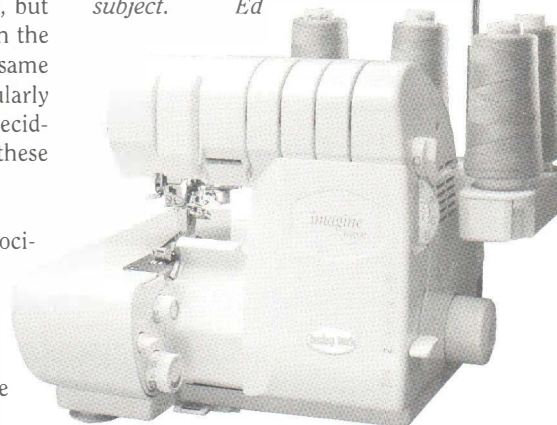


they were amalgamated. I have lots of hobbies, but do not expect more than perhaps a passing reference to them in other magazines, but do expect to read only about the particular hobby if I am buying a magazine with a specific title. I don't dislike embroidery and I do have a machine, but then I would buy a different magazine if it was what I wanted.

Finally, I would like to add a comment to the idea of using a shed. Ideally it should be lined to protect the machine from too much heat in the summer and to prevent the temperature getting too cold and damp in the winter. If one is keeping expensive equipment in the shed or workshop, ensure that the door and window hinges are fitted on the inside so that the window or door hinge cannot be unscrewed from the outside.

Thanks again
Louise Corrigan
Huntington
York

So now it's over to you! I'd be pleased to hear from readers with any comments on this contentious subject. Ed



News Line

Books, shows and news

Machine knitters are always interested in the latest developments, so don't forget to let us know when you have a new product for our readers. Our address details are on page 3.

THE FUTURE OF FASHION?

The skills and techniques involved in making hand crafted textiles will be unravelled in a new exhibition **Strands**, at the Conservation Centre from **14th February to 18th April 2004**. Strands is a vibrant display of hand crafted textiles, created by students on the fashion and textile course at Liverpool John Moores University. The university has a strong reputation and the quality of work produced is reflected in the students' regular involvement with the Clothes Show Live in Birmingham, the London New Designers show and the Indigo trade show in Paris.

This exhibition looks at the design process, from inspiration to the finished fabrics and clothing. It opens with an in-depth look at some of the techniques used in making fabrics including stitching, knitting, printing and dyeing. Samples and images of

work-in-progress will be displayed, alongside explanations by the students themselves of how they developed each piece. A bold contemporary display will present the finished textiles in an exuberance of colour and texture, showcasing the results of the varied techniques employed by the students. Finally, a display of fashion will feature garments designed and made by the students. These talented students are the designers of tomorrow. The next time you see their work, it could be on the catwalk in Paris or Milan, so catch it while you can!

The venue is the Conservation Centre, Whitechapel, Liverpool and the exhibition will be open daily from 10.00 am to 5.00 pm Monday to Saturday and 12.00 noon to 5.00 pm on Sunday. Admission is free and you can obtain further information by calling 0151-478 4999 or on-line at www.conservationcentre.org.uk

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Stop Press

As we go to press, we've just received two important items to bring to your attention.

SAKS

Pat Ivins, organiser of the **Sherborne & District Machine Knitting Club** has asked us to pass on this information.

"We are very sorry but due to lack of response we will not be able to hold our SAK Show this year. We thank everybody who has continued to support our efforts to keep the show going. We will try again another year."

GUILD AGM

Pauline Baker tells us that members and friends of the Guild of Machine Knitters are invited to the 6th Annual Guild Day & AGM. The date is Saturday 15th May 2004 and the venue is Queen Edith Chapel, Wulfstan Way, Cambridge CB1 8QN. Doors open at 9.45 am and close at 5.00 pm. Access by road is two miles from Junction 11 on the M11 and by public transport, it's a 15-minute bus ride from Cambridge station. The day will include presentation of the Creativity Cup and various awards, the Guild AGM, workshops and talks, displays by knitting clubs and a fashion show to round off the day when members are invited to take part by wearing their best knitted garments. More details can be obtained from membership secretary at the following address:-

Elizabeth Sewart
Ty Gwyn, Crow End
Bourne, CAMBRIDGE CB3 7SY

NEW UK WORKSHOPS

First we had Design for Knitting at the V&A and now we have UK workshops. Horst Schulz will be holding three workshops in the UK from **13th to 16th May 2004** in Marlow, Buckinghamshire.

Workshop 1 – Thu & Fri am £56

Workshop 2 – Thu & Fri pm £56

Time is allowed between the sessions for practise, which is essential to get the most from the 7-hour workshops.

Workshop 3 – Sat & Sun all day £112

You will need to practise during lunchtime and Saturday evening to get the most from this 14-hour workshop.

Each workshop is limited to a maximum of 18 delegates with regrets that they are not suitable for absolute beginners. However, there is time to learn to knit before May! Further details can be obtained from jill@craftyevents.com or by telephone on 01628-471397.

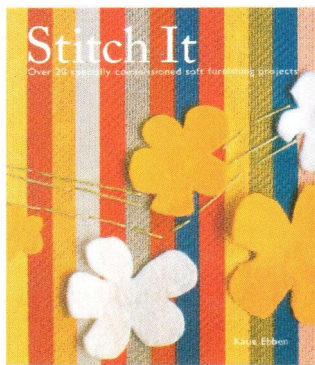
STITCH IT

Stitch It is a fresh take on soft furnishings, with inventive ideas for using fabric in the home on more than 20 contemporary projects for every room. The book contains a range of colourful pages with lots of new ideas for using colour and pattern. There are interesting sections on texture, including knits and felt, plus designer ideas and top tips for using fabrics in the home. The projects cover everything from table linen to wall hangings, curtains to cushions and throws to chair covers. Different styles and techniques are used, which become progressively more challenging.



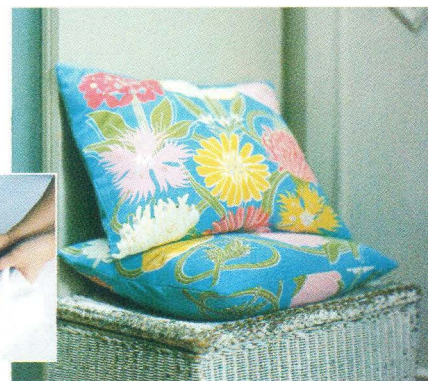
Basic stitches are explained and each project is accompanied by clear step-by-step instructions with photographs where necessary. So, the projects are suitable for novices and experts alike. For example a cushion project tells us to cut a front panel to fit the size of our cushion pad plus seam allowance, two back panels half the width and suggests buying a zip three inches shorter than the length of the cushion so the cover can be easily removed for cleaning. It's all super information for machine knitters to adapt for their own use.

Above all, the book illustrates the decorative potential of fabric and machine knitters can take it one step further by producing their own fabric in a variety of colours, patterns and textures using the book as a



guide. Author Katie Ebben trained as a printed textile designer and was Deputy Editor of Elle Decoration. She now works as a freelance interior stylist and writer and is also the author of Wall Effects. Stitch It is published in April 2004 by Conran Octopus and costs £20. For more information, here are the contact details:-

Conran Octopus Ltd
2-4 Heron Quays
LONDON E14 4JP
Tel:- 020-7531 8400
Fax:- 020-7531 8627
Website:- www.conran-octopus.co.uk
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Slope Off

An original Clair Crowston design



Pattern Information

MEASUREMENTS

To fit bust 82-87 [92-97] cm, 32-34 [36-38] in.

Actual size 87.5 [97.5] cm, 34½ [38½] in.

Length to shoulder 54.5 [60.5] cm, 21½ [24] in.

Sleeve seam 15 [16.5] cm, 6 [6½] in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

32 stitches and 53 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 4••).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used knit side of knitting as right side of garment.

Knitting Instructions

BACK

Push 142 [158] Ns at centre of machine to WP. Using C, cast on using e-wrap method. Set RC at 000. Using MT+5•, K 1 row. Using MT-••, K 3 rows. Using MT+5•, K 1 row. Using MT-••, K 4 rows. Make a hem by placing loops from cast on edge on to corresponding Ns. Using MT+2, K 1 row. Set

carriage to hold. Push the 6th and every foll 10th N to HP. Using MT and MC, K 4 rows. Push all Ns to HP. Set carriage to knit back to WP. Set RC at 000. K 1 row. Carriage is at left *.

K 179 [195] rows. RC shows 180 [196]. Place marker at each end.

K 96 [112] rows. RC shows 276 [308].

SHAPE NECK

Set carriage to hold. Push 96 [104] Ns at left to HP. Cont on rem 46 [54] sts for first side.

** K 1 row. Push 1 N at neck edge to HP, K 1 row **; repeat from ** to ** twice more. 43 [51] sts. Using WY, K a few rows and release from machine.

With carriage at left, push 46 [51] Ns at left from HP to UWP. Finish to correspond with first side, reversing shaping.

Push rem 56 Ns from HP to UWP. Using MC, K 1 row. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to *.

K 1 row. Carriage is at right. Set carriage to hold.

** Push 1 N at right edge to HP, K 2 rows **.

Rep from ** to ** until RC shows 180 [196]. Place marker at left edge.

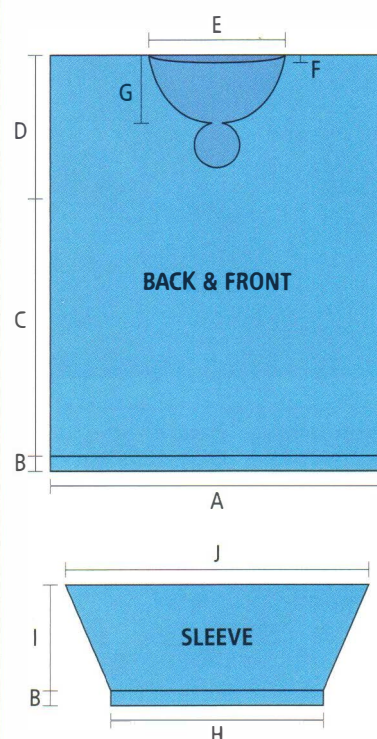
Rep from ** to ** until RC shows 282 [314]. Push rem 2 Ns to HP and then break yarn.

Take carriage to the right. Set RC at 002. Change to C.

*** Push 2 Ns at right from HP to UWP, K 1 row. Push first inside N from WP to HP, K 1 row ***.

Diagrams

A = 44 [49] cm
B = 1.5 cm
C = 34 [37] cm
D = 19 [22] cm
E = 17.5 cm
F = 1 cm
G = 9 cm
H = 28.5 [30] cm
I = 13.5 [15] cm
J = 41 [46] cm



Rep from *** to *** until RC shows 180 [196]. Place marker at right edge.

Cont bringing Ns back into work as given from *** to *** to end, K until RC shows 213 [245]. Carriage is at left.

WORK KEYHOLE

Using a length of C, cast off centre 6 sts. Push 68 [76] Ns at right to HP and cont on rem sts for first side.

K 1 row. Dec 1 st at neck edge on next 4 rows. Inc 1 st at neck edge on every 4th row 3 times, then on every alt row twice. K until RC shows 235 [267]. Carriage is at left.

SHAPE NECK

Push 10 Ns at neck edge to HP, K 1 row. Push 1 N at neck edge to HP on next 11 rows. K 1 row. Push 1 N at neck edge to HP on next and foll 4 alt rows. RC shows 257 [289]. K until RC shows 282 [314]. Push rem 2 Ns from HP to UWP, K 1 row. Using

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Uppingham Yarns Fine Crêpe (using 3 ends of yarn together).

1 [1] x 500 g cone in Main Colour (MC).

1 [1] x 500 g cone in Contrast Colour (C)

1 button (optional).

For further information about this yarn, please write to Uppingham Yarns Ltd, 30 North Street East, Uppingham, Rutland LE15 9QL or telephone 01572-823747.



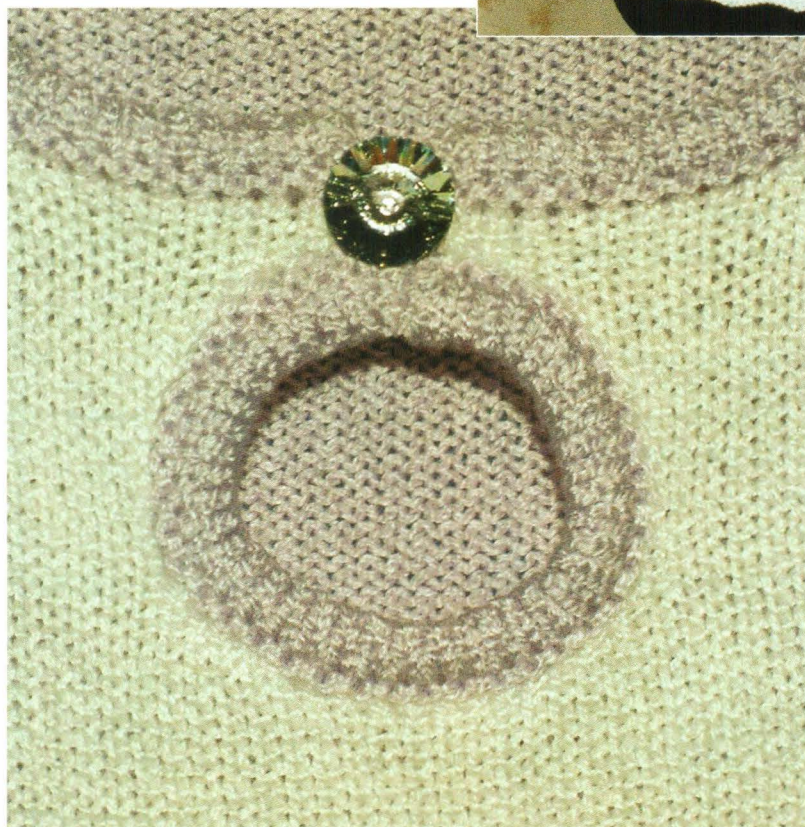
WY, K a few rows over rem 43 [51] sts and release from machine.

Push 26 neck Ns from HP to UWP. Push 14 adjacent Ns at left from NWP to WP. Pick up 13 sts along neck edge and 1 shoulder st and place on to empty Ns. 40 sts. Using C, K 1 row. Using WY, K a few rows and release from machine.

Take carriage to the left. Reset RC at 213 [245]. Push all Ns to UWP. Using C, K 1 row. Dec 1 st at neck edge on next 4 rows. Inc 1 st at neck edge on every 4th row 3 times, then on every alt row twice. K until RC shows 236 [268]. Carriage is at right.

SHAPE NECK

Push 10 Ns at neck edge to HP, K 1 row.



Push 1 N at neck edge to HP on next 11 rows. K 1 row. Push 1 N at neck edge to HP on next and foll 4 alt rows. RC shows 258 [290]. K until RC shows 283 [315]. Using WY, K a few rows over rem 43 [51] sts and release from machine.

Push 26 neck Ns from HP to UWP. Push 14 adjacent Ns at right from NWP to WP. Pick up 13 sts along neck edge and 1 shoulder st and place on to empty Ns. 40 sts. Using C, K 1 row. Using WY, K a few rows and release from machine.

JOIN RIGHT SHOULDER

Push 43 [51] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. Push Ns to UWP so that sts go behind the latches. With P side of right front shoulder facing, replace sts into needle hooks. Push Ns back to WP, knitting one set of sts through the other. Cast off behind sinkers.

JOIN LEFT SHOULDER

Work as for Right Shoulder reading left for right.

SLEEVES

Push 92 [96] Ns at centre of machine to WP. Using C, cast on using e-wrap method. Set RC at 000. Using MT+1•, K 1 row. Using MT-••, K 3 rows. 10 ►

Slope Off

- ◀ 9 Using MT+5•, K 1 row. Using MT-••, K 4 rows. Make a hem by placing loops from cast on edge on to corresponding Ns. Using MT+2, K 1 row. Set carriage to hold. Push the 6th and every foll 10th N to HP. Using MT and MC, K 4 rows. Push all Ns to HP. Set RC at 000. Set carriage to knit back to WP. K 1 row. Carriage is at left. Set RC at 000. Shape sides by inc 1 st at each end on every 4th [3rd] row until there are 112 [128] sts, then on every foll 3rd row until there are 132 [148] sts. K 1 row Using MT+1, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

JOIN SLEEVE TO ARMHOLE

Push 132 [148] Ns to WP. With K side of armhole facing, pick up sts between markers and place on to Ns. Push Ns to UWP so that sts go behind the latches. With P side of sleeve facing, replace sts into needle

hooks. Push Ns back to WP, knitting one set of sts through the other. Cast off behind sinkers.

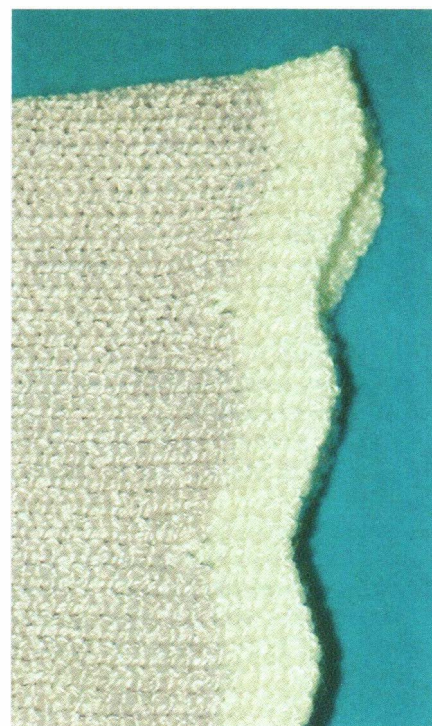
KEYHOLE

Push 42 Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MT-1 and MC, K 4 rows. Using MT+5•, K 1 row. Using MT-1, K 4 rows. Make a hem by placing loops from first row worked in MC on to corresponding Ns. Using MT, K 1 row. With P side facing, pick up 40 sts around keyhole and place on to centre 40 Ns, leaving edge sts for making up. K 1 row. Cast off behind sinkers.

NECKBAND

Push 140 Ns at centre of machine to WP. Using MC, cast on using e-wrap method. Set RC at 000. Using MT-1, K 4 rows. Using MT+5•, K 1 row. Using MT-1, K 4 rows. Make a hem by placing loops from cast on edge on to corresponding Ns. Using MT, K 1 row. Push Ns to UWP so that sts go behind the latches.

With P side facing and starting at keyhole, pick up half neck sts and place into needle hooks. Push Ns back to WP, knitting one



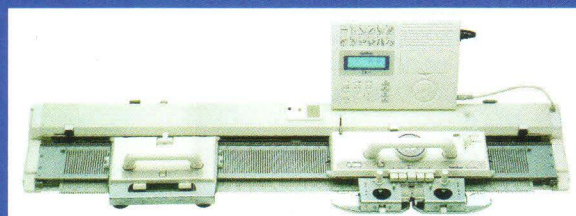
set of sts through the other. Cast off behind sinkers.

Being very careful, pick up around other half of the neck and repeat.

MAKING UP

Join side and sleeve seams. Join front keyhole seam. Sew button on to top of keyhole if required. Give a final steam press. ■

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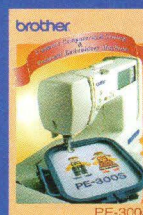
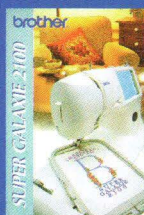
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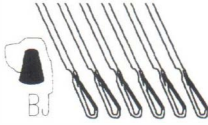
Club Speakers

Watch, listen, learn & enjoy

Speakers are always a highlight in any club's events calendar, and Club Secretaries need look no further than our list. If you're a club speaker, and would like to add your name to our list, call us or drop us a line - you'll find the address on page 3.

BERYL JARVIS

Clubs, have you seen my **Info Slide show** yet? Depicting most of the subjects of my Info Sheets, machine knitting hints and tips, it's interesting and informative whatever level of skill you have.



Other topics include a General Talk, Machine Knitted Lace, Making up, Jacquard, Brother KH970, Tension - What's That? Alternatively, please **suggest any other topic** you'd like me to cover. Workshops can always be geared to your members' specific requirements - please call to discuss.

90 Asfordby Road
Melton Mowbray
Leicestershire LE13 0HR
Tel:- 01664-850418
E-mail: beryl.jarvis@ntlworld.com

UPPINGHAM YARNS

Uppingham Yarns now give talks accompanied by their Mobile Shop for knitting clubs, guilds and similar groups. We travel the length of the country and will visit at any date or time requested, subject to previous bookings.

Enjoy a talk on yarns, including an introduction to industrial yarns, thicknesses, fibre types and so on. Our popular slide talk shows how a Cut & Sew or a Fully Fashioned garment is produced commercially from cone to finished article. Our latest slide talk shows how industrial yarn is produced. We hope to expand the number of talks to cover other aspects of the textile industry in the near future.

The talks are accompanied by our Mobile Shop, which is stocked with a good assortment of yarns and accessories in roll-on, roll-off containers. Please contact us and we will send your further details.

Uppingham Yarns
30 North Street East
Uppingham, Rutland LE15 9QL
Tel:- 01572-823747
E-mail:- uppyarn@wools.co.uk
Website:- www.wools.co.uk

DEBBIE KENDALL

Would you like me to visit your club? I have a wide range of talks and I can also arrange workshops over one or two days. My **Cut & Sew** talks can be general or deal with entire garments. I can also talk about **Decorative Techniques** including embroidery on knitwear, painting, appliqué and so on. I can show you how to use your sewing machine with knitting or weave, using fine yarns or discuss ribber work, Jacquard and Half Milano fabrics. My **day courses** cover a number of Cut & Sew topics. Weaving a Top with Fine Yarns can be a day course or last for two days if you would like a hands on presentation. Other topics are Intarsia Knitting and Steam Pressing. Using An Overlocker is always an enjoyable, hands-on presentation. Please write to me if you would like more information.

Debbie Kendall
32 Fortescue Road
Poole
Dorset BH12 2LJ

SEAN CAREY

As a male speaker on the club circuit, I possibly have some novelty value. Showing groups of craftswomen how easily they could make their very own garment patterns does make for a unique booking. I am also well-known on the exhibition circuit for my workshops and the Knit, Stitch & Creative Crafts exhibitions.

Since my first club visit in 1989, I have toured Britain visiting hundreds of machine knitting and craft clubs, to entertain and teach. I believe passionately that



TERRY VINER

Technical talks from the man who knows! Terry Viner runs the very successful **City College Coventry**. He explains knitting techniques and using accessories and his different approach is like a breath of fresh air, giving knitters greater confidence. To discover more about a knitting machine and how it works - he's your man! One day workshops are a speciality and he'll travel any distance by arrangement.

Please get in touch for more details on **02476-225955** during school hours, **02476-457940** (24-hour answer service) or e-mail terryknit@ntlworld.com

by making "made to measure" patterns, you gain full control of your craft and the freedom to make what you want in your own way. My approach is simple and it works! I would be delighted to visit your club, anywhere in the country, at any time. Please phone, write or fax for more information.

Sean Carey
32 Berkeley Road
Earlsdon
Coventry CV5 6NX
Tel:- 024-7667 9117

Write into our Club Directory...

Don't forget to let us know all about your club! We're happy to include details of all machine knitting clubs, at regular intervals, in the magazine. We need a contact name and address plus telephone number, please and it will help us keep our files up-to-date if we have the date, place and times you meet.

We'll be pleased to include any special future events, but please remember we work well in advance so don't leave it until the last minute before getting in touch. You'll find us at the usual address given on page 3. If you send us an e-mail, please include your full name and a contact phone number so we can call you!

Spotlight

...on Anne LaVene

Anne LaVene provides a bespoke design service for her clientele and has an open house three days a week for appointments and fittings. She has run small boutiques in Norwich and Hingham, but now works from her studio in her country cottage in Norfolk. **Alison Casserly** interviewed her and here's the story.

When she was growing up, Anne LaVene was not at all interested in knitting - it was just something that her mother and grandmother did. In fact, she was positively put off by being made to wear "that nice cardigan that granny made" and knitted swimsuits!

HIGH HOPES

She trained as a pattern cutter at Southend College of Art & Technology and acknowledges that she was very lucky that her tutor had previously worked as a tailoress in Saville Row. She had hoped to go on to St Martins, but on leaving college she chose instead to start a family. She soon discovered the hard reality of working at home rather than working at college with everything at her fingertips. Electrical machines plus pins and needles combined with a young family was simply not practical and it was also almost impossible for her to get hold of fabrics. So at this point in her life, her career went on hold as she looked after her young family.

When she was 22, her mother gave her a knitting machine and on seeing the box, she was horrified - having hoped it was a skateboard or something similar. She was even more shocked when she opened it up and discovered that it *was* a knitting machine. However, at the time she had little choice than to learn how to use it to clothe her three small children.

THE SCHOOL RUN

After being approached by other mothers on the school run, Anne decided to start a business. As a single mum, was able to keep herself and the children on the earnings from her knitting. She also developed her own method of writing patterns - out of necessity when her young son (now aged 30!) discovered that the best way to get his mother's attention when she was sitting at her machine was to reset the row counter! She started to write down every single stage and devised a way of dividing the pattern into blocks, zeroing the row counter at the start of each block. This is the method she's adapted and still uses today, which is very useful when she gets unexpected visitors, clients or telephone calls.

In the early days, her mother would give her one-off cones to see how they would knit up into garments. When asked if she could make one for someone else, Anne had to refuse or go and rummage in the storeroom of her mother's shop for something similar. She acknowledges that she was fortunate to be able to mix lots of industrial yarns together and use whatever was available. When her mother retired, Anne was no longer able to help herself from the



*Sensual, flattering,
with a hint of eccentricity*

shop, so she had to change the way she designed her garments. In fact, it was a bit of a rude awakening when she had to start to buy yarn! She had to make the transition back to the "old school" method of putting something down on paper, deciding on the colour and ordering the yarn.

KEEP IT SIMPLE

Anne uses only a standard gauge machine and has never had a "new" model. Her mother had given her a Knitmaster 321 punch-card machine and she still uses the similar Knitmaster 360, which came from a car-boot fair. Anne has eight other Knitmaster machines under the stairs. All of them are second-hand and mostly incomplete because she uses them for spares. She also has an overlocker and a linker, but doesn't use a ribber because she feels that it gives a garment a "factory-knitted" look.

Anne's mother has also given her an old industrial scarf machine, which has been adapted to use all types and thickness of yarn. The only "patterning" she uses is Card 1, locked for Fair Isle and tuck patterns. She acknowledges that the Knit Radar is useful but regrets that it is only quarter scale and is also something else that you have to physically set up and watch as you work.

Anne is not a technical knitter in any sense. She has developed a method of knitting the entire garment in one piece. With only the side seams to join, often by crochet, this provides added comfort to the wearer. She uses mostly viscose and acrylic gimps mixed with cotton, bouclé, silk and wool. She knits them together in unusual and sometimes unconventional colour combinations such as pinks and reds blended with chocolate brown, purples mixed with reds.

SEEING IS BELIEVING

Her cottage is filled with rich colour and textures and the two downstairs rooms are covered by hanging and draped garments in every possible space. You'll find handbags, scarves and stoles plus simple tops and intricate dresses. There are waistcoats, skirts, jackets, trousers and bodices plus shorts and wedding wear. The most classical garment she's made is a raglan jacket, but she's also worked on a prom dress for a 15-year old. Her garments flatter women of all ages and add a bit of glamour. Most folk seem to like the absence of shoulder seams and clients don't always believe that her garments can be machine-washed. Anne tells them that they will improve with wearing, because the shape relaxes when the dressing has been removed.

Anne will use a particular shape in a season and adapt this in many ways. For example, one year nearly all her garments were made from tubes knitted on the sock machine. They were worn together in imaginative ways from a huge knitted tube dress to jackets with a tube on each arm. Skirts, tops, scarves and wraps were similarly constructed. Currently she uses the godet shape for jackets, skirts and also for more fitted garments such as bodices and even a halter neck top. Anne has one customer who has a little black dress with three different pairs of knitted gauntlets to ring the changes throughout the day!

FAME & FORTUNE

As her clients come from all over the country, Anne now has a three-month waiting list for orders. Her ready-to-wear garments are on sale in London and New York and the USA connection came about one day when Anne was visiting the V&A in London. An American tourist who asked where she'd bought her knitwear stopped her – and that started the ball rolling. From early, on Anne has shown flair and imagination in her approach to garment making and in 1999 she was runner up in a competition run by the London Design Council. She's recently shown at three fashion shows in Norfolk, two for the Eastern Daily Press and one to support the Wulugu Project in Kenya. The outfits caused quite a stir! She also co-designs with Harriet Waterhouse, making historical costumes.

TEACH-IN

At one time Anne had ten knitters working for her, but now does almost all of the knitting herself. In the last four to five years, she's decided that she wanted to do something to arouse an interest in knitting, especially in younger people. Fairly recently she's set up a team of three students and teaches them upstairs in her workroom. One was originally on a YTS scheme and another lady walked into Anne's studio looking for inspiration. It transpired that she had been persuaded to buy £3000 worth of computerised machinery and only had a tape to teach her how to knit. After only ten hours of training with Anne, she had five commissions for garments, based on a LaVene design.

“When she was 22, her mother gave her a knitting machine and on seeing the box, she was horrified - having hoped it was a skateboard or something similar!”

One thing that Anne also finds shocking is that another one of her students had completed a fashion and textile foundation course, but after two years and a large student loan debt, she had not made a single garment! Within five months with Anne she was designing outfits that were shown on the catwalk. Anne feels that the first ten rows are the hardest to knit, especially if there's no one standing over to show you how to cast off and on. She realised that she needed to make her way of working more easily understood by her students. Therefore from her usual simple diagram, scribbled on a piece of paper, she's endeavoured to develop a graph-style pattern that can be followed with only the occasional reference back to written instructions.

The first garment Anne gets her students to make is a wrap top. It's been really popular over the last twelve months and has all the elements for giving someone an intensive knitting course. It's knitted in one piece with just the side seams to join. It was only last year that Anne took a look at the rest of the “machine-knitting world” and was somewhat shocked that very little changed since the days of her mother's shop. She says that in some ways this was not a bad thing, but at the same time it was interesting because she had young people around her for much of the time and they were successfully learning.

In 2002, Anne attended Jan Wright's Knitters Showcase at the Hewitt School in Norwich and tentatively asked if other knitters would be interested in her patterns. Following the overwhelming response, she got together with a friend to write out her patterns. Anne feels it's quite interesting, because her friend has only

ever cast on and off once and has never physically knitted a garment. Anne feels she'll have more to say about something if she doesn't understand, which will make her explain it better.

They have just spent three days, working until 11.00 pm at night trying to work out one jacket pattern. Anne laughs, “we were actually shouting at each other! In the end it was quicker for me to re-knit it from scratch than it was to explain it. It seemed excessively complicated. The whole point was that people could follow the diagram, but you do need to explain what you are doing, so there were quite a lot of notes initially. I hope that once someone has had a go and understood then they can follow the diagram”. She also hopes that her customers are then able to have a go at adapting and designing their own garments.

SHOWTIME

For the first time Anne attended the Nottingham Show in April 2003. She was very pleased at the positive response to her display of garments and the interest in the eight patterns she has so far produced. She realises that there may be people who have only knitted straightforward garments before or have always sewn their garments together and never knitted the body and sleeves in one piece. Anne produces a new collection for each season and her aim is to release the patterns the following season. As she puts together unusual combinations of colours, she recognises that other knitters may not be so adventurous. So, she's considering offering kits in other colourways. A video of her more complicated techniques is also being considered.

Anne LaVene is keen to promote a positive image for knitting, especially among younger people. She also wants to show them that they can make things much cheaper than they can buy them in shops. There's also the added satisfaction of wearing something they've made themselves. She's also hoping that more mature knitters can produce attractive garments that younger people actually like wearing!

A visit to Anne LaVene was a real education, as it showed me the wide range of vibrant colours and techniques that can be used. The passion and enthusiasm she has combined with her unique approach to stretching the boundaries of machine knitting is an inspiration and a challenge to us all. For further details of Anne's patterns or to go on her mailing list, here are her address details:-

Anne LaVene Design Studio
Buckles Cottage, Puddledock
Old Buckenham
Norfolk NR17 1NL
Tel:- 01953 455844
E-mail:- anne@lavene.fsbusness.co.uk ■

Club Line

Thanks goodness for Clubs!

If you'd like readers to know about your club, drop us a line and we'll pass on the news. We're all interested in your fund-raising, fashion shows and special events - so don't keep it to yourselves! Write to Clubline at the address on page 3 or e-mail us at rpa@surf3.net

HATS OFF TO SHERBORNE

Sarah Chilcott is a member of the Sherborne & District MKC and she's sent us a great account of a day well spent. She writes:-

Dear Anne

Phew! Graham Norton, Pat, Eve and I are absolutely worn out, but what a day, we had so much fun. We sold loads of stuff, talked so much our jaws ached, we knitted seven charity jumpers, two teddy bears and bags. Well tell a lie, mostly children and some men knitted the jumpers (under our supervision of course) and as for Graham, he ended up slumped in a chair.

Yes, the Gillingham and Shaftsbury agricultural show lived up to its reputation again. It's a very friendly show where 1000s of farmers and locals meet and catch up on all the news over the past year. There's so much going on, from showing cattle to rabbits, flowers to metal work, bungee-jumping to show jumping and of course us in the craft tent. We go not only to make a bit of money, but also to promote the craft of machine knitting.

Men stop and stare at the "machinery" and like to know how it works. Children want to know what it is and end up having a go. Women - well this is the sad bit usually say, "Oh I've got one of those under the bed". "Well get it out", is our reply, "it's so much fun, yes we'll help, come to our club."

Many excuses come back, but we desperately try to win them over and make them take up the craft again. The number of people wanting us to sell their machines is really sad, but not this year. I think we had two people wanting to sell machines but four or five interested in coming to club, asking for lessons or wanting to start knitting. Well, how can we refuse such enthusiasm?

Now as for Graham's part in the show. He declined to take up our request to help out on the stand so we stuffed the reindeer costume we'd knitted him for one of his Christmas shows (did you ever see it? He wore it for half the show) and his stand-in played his part very well as a crowd stopper. People laughed, shook his hand and took photos. Both young and old had either seen his show or heard about it and about us

and many knew that Graham is an honorary member of The Sherborne and District Machine Knitting Club for his commitment to knitting in general.

He's really proud of it, as he keeps mentioning us and it's been all good praise so far! So to thank him, we knitted him a holiday kit. In a knitted beach bag there were knitted sunglasses, a bucket and spade (including a sandcastle), a knitted hanky plus trunks, flip-flops and a lolly - yes, all knitted. Even Lennox Lewis tried on the sunglasses and looked really cool!

Our other claim to fame this year is a short news item filmed by Meridian TV on our knitting and why we knit for Graham. We tried to get across that knitting isn't only woolly jumpers and bobble hats - that you can knit anything from wedding cakes to reindeer outfits, experiment with textures and stitches to make wonderful, individual creations and have fun relieving stress in our busy lives. To prove it we knitted Fred Dinage a football. (Fred is a massive Portsmouth fan.) We do try our best to promote machine knitting, not only locally through shows, craft fairs and local papers, but also by getting on the telly which locals see and this generates more interest. So many thanks to Graham Norton, Meridian TV and our club members who put up with my crazy ideas and work so hard helping new members and giving our club the success it deserves.

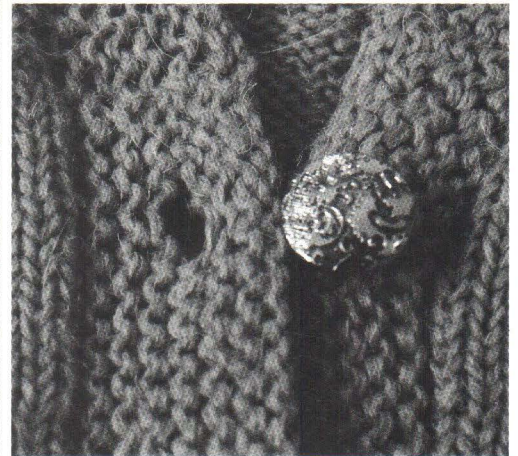
So get out there girls and get the craft back on its feet. I set you a challenge to knit something for your local TV news team. You watch them and know their likes and dislikes so knit them something quirky that gets noticed - sending a letter with it saying knitting is on the up. Our next SAKS show is 19th June 2004 at

GARTER CARRIAGE BUTTONHOLES

Our first item this month is help and advice a local club gave to one of its members.

Dear Anne

Glancing through the February issue, I found, on page 28, just what I was looking for - how to make the bands for the cardigan I had just knitted for my husband. I had used the garter carriage and the stitch design from Busy Bee's book No 75 called Cardigan Castle. It was the sideways knitted bands that I was interested in, but it was the buttonhole that foxed me. My buttons wouldn't go through it. In the Busy Bee book it says and I quote, "using a spare piece of yarn, make a 4-stitch buttonhole". My brain didn't work, but thank goodness for my local Machine Knitting Club. This is what they told me and it works.



Using the spare piece of yarn, knit and cast off the four stitches for the buttonhole, putting the final stitch on the fifth needle. Then work an "e" wrap cast-on back along the four empty needles. Set the garter carriage to knit the final rows. Someone mentioned putting a weight on the "e" wrap cast-on, but I found my garter carriage didn't need that. (It's a KG95.) This may be of help to others who, like me, were puzzled how to make buttonholes using the garter carriage.

Sincerely
Doris Millett

the Gryphon School in Sherborne, Dorset and we'd love to see you if you're in the area at the time.

Best wishes
Sarah Chilcott
Sherborne & District MKC member

CHEEP, CHEEP

Finally, we've more news about the Velindre Appeal that's close to the hearts of many club members.

We've had a letter from Jean Yates enclosing a photograph of a great benefactor Shirley Chaplin. You may remember Shirley's wonderful knitted gifts for the Velindre Appeal, which we showed on page 55 of our May 2003 magazine (Issue 64). Shirley came over from the USA for a visit and had lunch with Jean. The chicks came over in a box, which had a photograph of the chicks attached for customs to see what the box contained. They travelled in real style on the QE2 and here's Shirley holding her latest donation, all ready for transportation to the Velindre Hospital. Jean hasn't been too well recently, so we all wish her well and here's her letter.

Dear Anne

Enclosed are a couple of photographs of Shirley, taken when she had lunch with me recently. Velindre have been delighted with all the chicks, toys and gifts received. Through the magazine, please would you thank all the readers who have so generously given their time, efforts and gifts to help the appeal along. Velindre now has a team working at the hospital who will finish off chicks for anyone who only wants to knit. You may also like to know that at Easter 2003, they sold 35,000 chicks! Once again, thanks to you and everyone for all your help over the years.

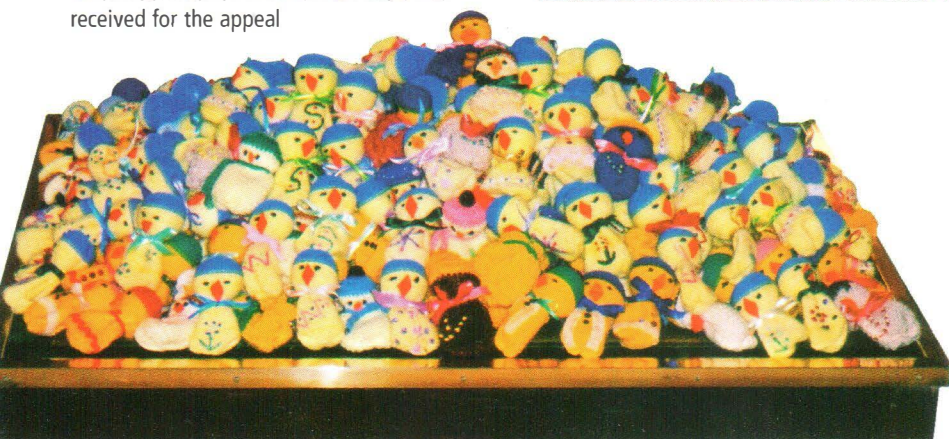
Best wishes

Jean Yates

Chepstow ■



Top right: Shirley Chaplin
Above: Some of the wonderful gifts Shirley has made for the Velindre Appeal
Below: Some of the chicks Jean Yates has received for the appeal



Blue Horizon

An original Phyllis Moran design

• Photography Matt Smith • Stylist Sally-Ann Carroll

Pattern Information

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107, 112, 117] cm, 32 [34, 36, 38, 40, 42, 44, 46] in.
Actual size 84 [88, 94, 98, 104, 109, 114, 118] cm, 33½ [34½, 37, 38½, 41, 43, 45, 46½] in.

Length to shoulder excluding hem 57.75 [57.75, 57.75, 62.75, 63, 63, 70.5, 70.5] cm, 22¾ [22¾, 22¾, 24¾, 25, 25, 27¾, 27¾] in.

Long sleeve seam excluding hem 37.5 [40, 42.5] cm, 15 [16, 17] in.

Short sleeve seam excluding hem 10 cm, 4 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

60 stitches on each bed to 20 cm, 8 in and 200 rows to 25 cm, 10 in measured over Long Stitch. Set lock on N/CX (stitch size approximately 3¼/3¼).

ABBREVIATIONS

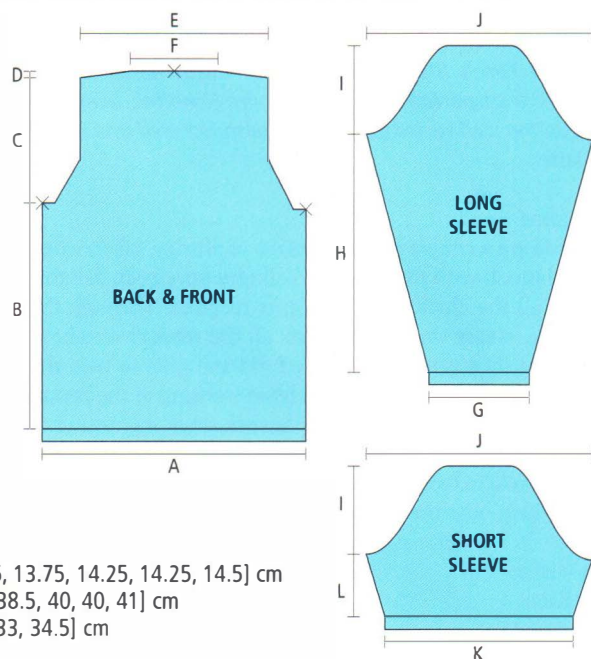
For a list of the abbreviations we use, please turn to page 62.

NOTES

a) For this garment Phyllis used two ends of Fine French Crêpe in each of three colours, using smaller amounts for the lower stripes. The broad variegated bands of colour blend from the hem and only small amounts of the two blending colours

Diagrams

A = 42.5 [44.5, 48, 50, 52.5, 55, 57.5, 59.5] cm
B = 37.5 [37.5, 36.25, 41.25, 40, 40, 46.25, 46.25] cm
C = 20.25 [20.25, 21.5, 21.5, 23, 23, 24.25, 24.25] cm
D = 1.25 cm
E = 30.5 [31, 34, 34.5, 37, 38, 39.5, 41] cm
F = 14 [14, 15, 15, 15, 15, 16, 16] cm
G = 16.5 [16.5, 18.5, 18.5, 18.5, 20, 20, 21] cm
H = 37.5 [40, 42.5] cm
I = 13.25 [13.25, 14, 13.75, 13.75, 14.25, 14.25, 14.5] cm
J = 36.5 [36.5, 38.5, 38.5, 38.5, 40, 40, 41] cm
K = 30 [30, 32, 32, 32, 33, 33, 34.5] cm
L = 10 cm



are required. The top could, of course, be knitted in a single colour.

b) The hem and first colour could match trousers or a skirt, blending to a second colour. Use the main shade for the remainder of the top.

c) The middle sizes took approximately 300 grams of Main Colour (Col 1 in feeder 1). Each of the two contrasting colours used approximately 100 grams in feeders 2 and 3. You will start with Col 3 and work towards Col 1 for the main knitting.

d) The top has a hem on both body and sleeves, to give a neater line. The side seams could be left open between 5 cm, 2 in and 10 cm, 4 in, if you feel that splits would add to the final look.

e) There is a choice of eight sizes, three sleeve lengths and two necklines. We suggest you mark the stitches and rows for the size you require before knitting.

f) The Cut and Sew method is used for the neck shaping and we have given a round neck version. The "V" neck shown in the photograph is included in Phyllis Moran's book Necklines & Openings and full details are included at the end of this pattern.



Knitting Instructions

BACK & FRONT ALIKE

Before starting to knit, if you are knitting on the E6000 and wish to use the console, the cast on for the hems is Tech 8. Long Stitch is Tech 117.

Handle down. Orange strippers. Set up 128 [134, 144, 150, 158, 165, 173, 179] Ns on each bed in WP for full needle rib. Set RC at 000. Set lock on N/N and stitch size to 2½/2½. Using 2 ends of Col 3, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set stitch size to 4/4, K 2 rows. Change to black strippers. Set stitch size to 4½/4½, K 4 rows. Set stitch size to 5/5, K 8 rows. Set lock on N/N and stitch size to 3¾/3¾, K 1 row.

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff E6000 machines and Duo 80.

MATERIALS

Hush Knit Fine French Crêpe

(Use two ends of yarn together throughout.)

1 [1, 1, 1, 1, 1, 1] x 500 g cone in White Colour 1 (Col 1).

Approximately 100 g in Pale Blue Colour 2 (Col 2).

Approximately 100 g in Dark Blue Colour 3 (Col 3).

For further information about this yarn, please write to Hush Knit Yarns, 57 Burnside Drive, Bramcote Hills, Beeston, Nottingham, NG9 3EF or telephone 0115-922 3654.

Change to orange strippers. Set RC at 000. Set lock on N/CX and stitch size to $3\frac{1}{2}/3\frac{1}{2}$. Cont in stripes of 60 rows Col 3, 4 rows Col 2, 12 rows Col 3, 8 rows Col 2, 8 rows Col 3, 12 rows Col 2, 4 rows Col 3, 44 rows Col 2, 4 rows Col 1, 12 rows Col 2, 8 rows Col 1, 8 rows Col 2, 12 rows Col 1 and 4 rows Col 2. RC shows 200. Cont in Col 1. K until RC shows 300 [300, 290, 330, 320, 320, 370, 370]. Place a marker at each end.

SHAPE ARMHOLES

Set RC at 000. Cast off 3 [3, 3, 4, 4, 4, 4, 5] sts on each bed at beg of next 2 rows. Dec 1 st on each bed at each end on every alt row until 92 [94, 102, 104, 112, 115, 119, 123] sts rem on each bed. K until RC shows 162 [162, 172, 172, 184, 184, 194, 194].

SHAPE SHOULDERS

Cast off 5 [5, 5, 5, 7, 7, 7, 7] sts on each bed at beg of next 8 [8, 4, 2, 6, 8, 8, 6] rows, then 5 [6, 6, 6, 6, 7, 7, 8] sts on each bed at beg of next 2 [2, 6, 8, 4, 2, 2, 4] rows. 42 [42, 46, 46, 46, 45, 49, 49] sts rem on each bed. Place marker at centre. Using WY, K a few rows and release from machine.

LONG SLEEVES

Handle down. Orange strippers. Set up 50 [50, 56, 56, 56, 60, 60, 64] Ns on each bed at centre of machine in WP for full needle rib. Set RC at 000. Set lock on N/N and stitch size to $2\frac{1}{2}/2\frac{1}{2}$. Using 2 ends of Col 3, K 1 row. Set lock on CX/CX and stitch size to $3/3$, K 2 rows. Set stitch size to $4/4$, K 2 rows. Change to black strippers. Set stitch size to $4\frac{1}{2}/4\frac{1}{2}$, K 2 rows. Set stitch size

Regular readers, especially Passap knitters, will know that I made a mistake in the January 2004 issue. I included the wrong photograph with the instructions for the full length coat knitted in longstitch on page 8 of Issue 72. The instructions given in the magazine on pages 8, 9, 10, 11 and 12 are for the coat shown in this photograph and as they are so long, we haven't repeated them again.

The top worn by our model has short sleeves and an exclusive neckline taken from Phyllis Moran's Necklines & Openings book. Full details are included at the end of this pattern.. Although she's stopped selling patterns, Phyllis is still selling a small number of books she produced. The pattern we're reproducing here offers a choice of two round neckline depths and two sleeve lengths. If you'd especially like a "V" neckline, please order the Necklines & Openings book.



Blue Horizon

- ◀ 17 to 5/5, K 6 rows. Set lock on N/N and stitch size to 3¼/3¼, K 1 row.

Change to orange strippers. Set RC at 000. Set lock on N/CX and stitch size to 3¼/3¼.

1ST SLEEVE LENGTH

Shape sides by inc 1 st on each bed at each end after hem, then on every foll 10th row and, **at the same time**, cont in stripes as below.

2ND & 3RD SLEEVE LENGTHS

Shape sides by inc 1 st on each bed at each end on [10th, 30th] row and every foll 10th



more stitches are required to go around. The first set of figures refers to the standard shape and the second are for the lower neckline.

Handle down. Orange strippers. Set up 130 [150] Ns on each bed at centre of machine in WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Rack 1 full turn to the left. Set RC at 000. Set lock on N/N and stitch size to 2¼/2¼. Using 2 ends of Col 3, K 1 row. Set lock on CX/CX and stitch size to 2¼/2¼, K 2 rows. Rack one full turn to the right. Set lock on N/N and stitch size to 3/3, K 9 row. Set stitch size to 3¼/3¼. Using 2 ends of Col 2, K 10 rows. Set stitch size to 3¼/3¼. Using 2 ends of Col 1, K 3 rows. Lock is at left. Push up empty in-between Ns on both beds to WP (now set as full needle rib). Set lock on CX/CX and stitch size to 4/4, K 2 rows. Set lock on N/N, K 1 row. This will ensure there are no holes above the ribbing. Lock is at right. Change to black strippers.

Set lock on CX/CX, K 8 rows. Set stitch size to 5/5, K 2 rows.

Change to WY. Set lock on GX/N, K 2 rows. With the hook of the yellow tool, pull down a loop of the WY between the beds. Set lock on N/GX, K 2 rows. Set lock on N/N and stitch size to 4/4, K 4 rows. Strip off the machine.

PRESSING

When your knitted pieces come off the machine they will look too wide and short. Roll each piece sideways, and pull to settle the stitches as we want them. When you are ready to press they should be the correct size. Block the garment sections to the correct measurements, and lightly steam to set the stitches, flatten the hems and soften the fabric. Bend the neckband in to a circle with the waste yarn to the outside and lay flat on the ironing board. Lightly steam to set the stitches and shape, also to soften the rib. Do not touch with the iron,

row and, **at the same time**, cont in stripes as below.

ALL SLEEVE LENGTHS

Every 10th row should be reasonably easy to remember and the stripe sequence has plenty of row counts to check where you are should you be interrupted.

STRIPE PATTERN

Cont in stripes of 40 rows Col 3, 4 rows Col 2, 12 rows Col 3, 8 rows Col 2, 8 rows Col 3, 12 rows Col 2, 4 rows Col 3, 44 rows Col 2, 4 rows Col 1, 12 rows Col 2, 8 rows Col 1, 8 rows Col 2, 12 rows Col 1 and 4 rows Col 2. RC shows 180. Cont in Col 1. Cont to inc on every 10th row from previous inc until there are 110 [110, 116, 116, 116, 120, 120, 124] sts on each bed. K until RC shows 300 [320, 340]. Place a marker at each end.

SHAPE TOP

* Cast off 3 [3, 3, 4, 4, 4, 4, 5] sts on each bed at beg of next 2 rows. Dec 1 st on each bed at each end on every alt row until 80 sts rem on each bed, then on every foll 4th row until 60 sts rem on each bed, then on every foll alt row until 20 sts rem on each bed. Cast off *.

SHORT SLEEVES

Handle down. Orange strippers. Set up 90 [90, 96, 96, 96, 100, 100, 104] Ns on each

bed at centre of machine in WP for full needle rib. Set RC at 000. Set lock on N/N and stitch size to 2¼/2¼. Using 2 ends of Col 3, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set stitch size to 4/4, K 2 rows. Change to black strippers. Set stitch size to 4¼/4¼, K 12 rows. Set lock on N/N and stitch size to 3¼/3¼, K 1 row.

Change to orange strippers. Set RC at 000. Set lock on N/CX and stitch size to 3¼/3¼. Shape sides by inc 1 st on each bed at each end on every 8th row and, **at the same time**, cont in stripes of 4 rows Col 3, 4 rows Col 2, 8 rows Col 3, 8 rows Col 2, 4 rows Col 3, 8 rows Col 2, 4 rows Col 1, 8 rows Col 2, 8 rows Col 1 and 4 rows Col 2. RC shows 60. Cont in Col 1. Cont to inc on every 8th row from previous inc until there are 110 [110, 116, 116, 116, 120, 120, 124] sts on each bed. RC shows 80. Place a marker at each end.

SHAPE TOP

Work as for Long Sleeves from * to *.

NECKBAND

There is a choice of neckline. The first neckband is standard and fits a normal Ladies' Template. The second gives a lower neckline and, as the top edge of the band fits into the neck, will lay flat. The Template for this is lower and wider and

Back neck
for larger
neckline

Back neck,
Ladies
neckline

Front,
Ladies
neckline

Front,
outer line,
deeper
neckline

As many of you will know, designer **Phyllis Moran** has retired. She's a leading Passap expert and many of her patterns have inspired knitters to make the most of these wonderful machines.

Although many designers continue to knit privately, they have their own ways of leaving the craft professionally and Phyllis has chosen to allow Machine Knitting Monthly to re-print all of her patterns so that her collection will not be lost. The designs include patterns for the E6000 and Duo 80 machines and we're most grateful for her generosity. Since last June (Issue 65) we've included one of her designs in every issue (except last month) and back issues are still available. You'll find the coupon on page 63.

She's stopped selling patterns, but Phyllis is still selling a small number of books she produced and the neckline of the sweater featured this month is taken from Necklines & Openings.

BOOKS FOR KNITTERS Getting Started - £9

Written for the E6000, to help the beginner understand a little more and knit a

two-colour Jacquard sweater. Instructions are given for cut and sew including the templates.

Necklines and Openings - £9

There are 13 sets of instructions given, with many more different styles using several combinations. Written with cut and sew in mind, the templates are drawn in the back of the book.

Tips and Techniques - £4

Many useful tips and ideas including self-folding ribs, changing a needle and its spring, checking if you have "Count-down", cut and sew, using comb and weights plus much more.

Brother Skirts - £6

This book is just for standard gauge knitters. It contains four different straight skirts in a choice of three yarns - Fine French Crêpe, Filigree or Tamm Estilo. It's written for hip sizes from 34 to 46 inches.

ACCESSORIES

Yarn Clip - £9

My unique clip fits under the colour changer to hold all four yarn ends sepa-

rately. Please state if your machine is an E6000 for screw fitting or a Duo with leg clip. It could also clip to the table leg of Japanese Machines.

BOOKS FOR THOSE WITH EMBROIDERY MACHINES Embroidery Hints - £4

This comprehensive book covers needle types, stabilisers and hooping plus help on embroidering knitwear.

Tote Bag - £4

Detailed instructions show you how to embroider the panels and make up a Tote bag complete with zipped inner pockets. The bag is made almost entirely in Calico with coloured sashing strips.

All prices include postage and you should order in the usual way through Trading Post. This month, the coupon appears on page 58.

COMING NEXT MONTH

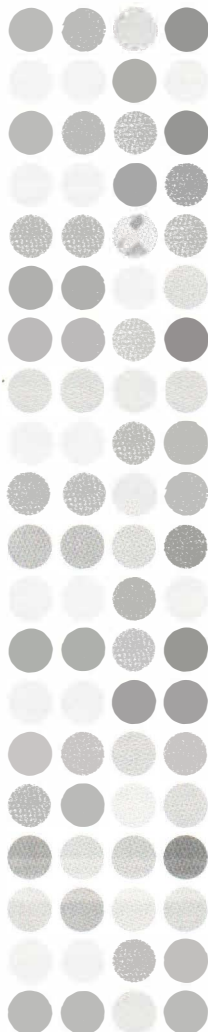
The pattern for the trousers shown with this design and the coat with a cabled pocket trim will be included next time, so look out for the May issue on sale 8th April!

as we do not want to "kill" the knitting. Once the fabric is cold and dry you can remove it.

MAKING UP

Take the body piece that will be the front, fold in half from centre marker to hem. Take a sewing needle with contrast thread, and with a running stitch mark the centre stitch line down approximately 10 cm, 4 in. With the same contrast thread, mark out the front and back necklines, using the markers placed when casting off to keep the templates central. Backstitch by hand around the neckline, or zigzag over the running stitches with a sewing machine, then cut out the neck shape, leaving the stitches on the garment.

Join one shoulder seam. Undo the last four rows of waste yarn on the neckband and then cut off. The pocket is now open in which to sandwich the cut edge of the neck. Pin the neckband evenly in place, starting at the open shoulder. Backstitch through the open stitches on the right side of the top, whilst unravelling the last two rows of waste yarn. Turn to the inside. Sew the open stitches of the other half of the pocket over the front stitches showing through, removing waste yarn as you go. Join the second shoulder and neckband seam. Set in sleeves. Join side and sleeve seams. Lightly steam all seams to lay flat. ■



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Classwise

Machine Knitting - Shall I enrol this year?

In this major series, Beryl Jarvis will be looking at life in her machine knitting class and sharing a few of the topics covered.

For several years I've been teaching machine knitting at evening class as well as workshops, demonstrations to machine knitting clubs and other groups. If you're a new knitter or are returning to machine knitting after a long break, you may be considering whether or not to enrol for a class. There are still some classes, although you may have to travel to find them and you should ask for details at your local library or education department. The main question you need to ask concerns the content of the course and whether it is suitable for beginners, advanced students or works towards City & Guilds qualifications. You may also be able to contact the tutor for more information.

In my classes I've had students in a very wide age range - from 18 to 80 years old and from all sorts of backgrounds. Their machines have varied almost as much, from the old red Knitmaster where you laid the yarn over the needles to the latest Silver Reed electronic models. I always try to make my students feel at home within the group with their equipment. Whatever machine or model you have it is yours and I try to help everyone within a group to understand how their machine works.

When there's a variety of machines within a group, students can actually see the advantages and disadvantages of their machine far

better than in any showroom. So often salesmen try to secure the best sale, not necessarily find the right machine. Armed with this experience, should you think of changing your machine then you'll have a far better idea how the different models work.

As a teacher it's naturally easier for me if everyone has the same machine and model, because I only have to demonstrate once! However, it's a shame then that the students don't see the other machines being worked. One year as usual the majority had Brother machines and they ranged from the 588 through different punchcard models on to a 900 and 965i. There was also a Singer 9000, a Knitmaster 323 and a Toyota 858. Although it's no problem for teaching shaping and so on, when it comes to patterning, everything has to be demonstrated in several different ways.

JOIN IN THE FUN

Machine knitters may have decided either to join or not to join a class for a wide variety of reasons. First of all, let's look at a few reasons why folk might join a class.

Many enrol because they have just stopped work or are about to retire. They have bought a machine (or might have had it many years) and feel a class will help them get to know how to use it and fill the anticipated spare time. Others may wish to take up a craft and things like tatting or cross stitch are much slower and produce items that are often ornamental rather than practical. It has to be said that most machine knitted items are useful and satisfy the creative need in many of us.

One year, three members of my class had partners in other classes on the same evening. Two of them wanted to do machine knitting and their partners chose their subjects from those on offer. The partner of the third enrolled for computing and she decided to choose machine knitting from the other classes offered. She bought a second-hand machine and was soon hooked on our craft. These are just a few of the many reasons why people come along but they all have one thing in common they want to learn machine knitting.

DON'T BE PUT OFF

Now let's look at some of the reasons why knitters don't people enrol and this often has to be pure speculation! School might not have been a particularly good experience for many people, myself included. Some folk are consequently opposed to the thought of going back to school, because the evening class environment is often within a school. However students are treated as adults and hopefully given confidence and support.

You will get far more out of a class if you can take your machine along. This is not always how a class is run, but hands on experience cannot be beaten. If I see someone struggling to complete a task, it's easy to see where they are going wrong. Taking the machine along is not always easy, especially if you don't have your

Ooops!

In this major series, **Beryl Jarvis** is looking at life in her machine knitting class and sharing a few of the topics covered. It's essential reading for beginners or those returning to machine knitting after a long break.

Unfortunately part 1 had to be left out of our February issue (see editor's letter on page 3). To maintain continuity, we're printing it this time together with part 3, which follows on page 27. Part 2 starts on page 12 of our March magazine and back issues are available.

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Beryl Jarvis

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An open letter to knitters

Dear Friends

Following the death of my husband just before the Nottingham Show last year, I have come to a time in my life when I have had to stop and think a bit about the future. During the past few months I have been so busy. Going to exhibitions, teaching both one to one in different parts of the country and at my home, machine knitting workshops, looking after elderly relatives, who have needed and will need more help as the next few years go by, club talks, working part time, running my home, getting my son where he needs to go and trying to see my grand children grow up.

Even though I enjoy most of the above for most of the time, I have had to admit that something has got to be given up! It is with regret that it will be the machine knitting exhibitions. It may be not be for ever, but certainly will be for the coming year.

My Info Sheets, my book *Learning to Love your Brother KH970*, the Info Video and so on will still be available by mail order. I still hope to visit clubs when invited and would like to do more teaching especially at home when time permits. I shall also teach at Uppingham Summer School again in August 2004.

My Info Sheets started from the notes I wrote for students in my evening classes, taught mainly in Leicester. Some of you may remember my *Classwise* series where I wrote articles following life in my classroom and the techniques taught. They started first in *Modern Machine Knitting*, then continued in *To & Fro* but ended in *Machine Knitting Monthly*. I do hope you enjoy reading them and find the information useful.

I know I shall miss the friendship of the other exhibitors (or exhibitionists!), and the conversations with other knitters from all over the country, many follow us from exhibition to exhibition and become friends. I am also very sorry to be yet another face that you don't see so much of but hope that you can understand why I am not there.

I have never minded spending hours preparing, loading the car, getting up and on the road, often as early as 4.00am, unloading, setting up, talking all day long, not having time to eat, drink or go to the loo for hours, loading the car, driving home - all part of the fun. The exhibitions are hard work and if YOU do not go or do not buy from the exhibitors they can not afford to be there.

It is up to all of us to keep the craft of machine knitting alive. It is a craft that each of us can take in whatever direction we wish. I have machine knitted lace curtains, all different styles at three windows, knitted woven fabric for my chairs and always wear something I have knitted, whether I am mowing the lawn or going to a "posh do". During last year's hot summer I wore some lovely lightweight tops.

I would like to thank you all for the encouraging remarks over the years. If you know how to get more than twenty four hours in a day or be in more than one place at a time please let me know.

Keep knitting and best wishes
Beryl

own transport. Don't be put off taking your machine because you often find another class member who lives nearby and could help.

NEED A BUS PASS?

Over the years, students have got over this problem by ingenious methods. One student came on the corporation bus to the top of the street with the machine strapped to a shopping trolley. Another lived within walking distance and put her machine in a wheelie bin. (She did clean it first!) Why not treat yourself and your machine to a taxi ride? Classes can often sound expensive when offered at cost for several weeks, but when this is broken down to the cost per evening, I think it's really quite a reasonable price to pay for an evening out, with hopefully a useful learning experience combined with pleasant company! It's also useful to ask about discounts - you may qualify because of your age, income or a disability.

Some knitters have never had their machine to pieces since someone else (usually their husband) set it up. On the first evening, students often arrive with machines in various bags, so we usually give more time to packing up for the first week or two so that everyone can learn how to pack it all away neatly!

You may be nervous of venturing out on your own at night so check out whether some classes are held during the daytime.

Why not persuade a friend to join your class or another on the same evening at the same venue? You may think that as you've been knitting for years, you've mastered many of the topics. If so, remember that none of us has ever learnt it all and I expect to learn something from each group I teach. Someone may ask a question that gets me thinking, or shows me a technique I've not seen before. A new student may hold the tools in a way that not only helps her, but could also help others.

ON THE BALL

I as a tutor, I try to always have something on the same theme to keep the more experienced or quick learners challenged. Not all methods of casting on for instance can be shown in your manual and if you don't have a lot of contact with other machine knitting sources, there may well be methods you're not aware exist. If you think you'll be the only man, the only person with an ethnic background, have a disability or many other reasons for feeling different, then think again.

We're all different and I've yet to teach a group who are not individuals with their own individual needs. If you have a particular problem tell the tutor! For example, if you can't hear well and you don't make the tutor aware, she can't be expected to make sure that you don't miss out on a vital instruction. She need not let the rest of the group know, but she needs this vital information if she's to help you. Finally, if there

is not a class in your area, why not ask the local community college to think about offering one?

KEEP ON RUNNING

Keeping a class running is a constant problem for most tutors. We're all keen to teach and have spent many hours in preparation. Several people may have enrolled and will be looking forward to the class. If you're thinking about joining and don't do so, remember that it may just be you that's needed to make the class run or not and disappoint the rest. Every college has its own rules about numbers.

I have had classes run when only three students have enrolled, which is very nice for the students as they will have almost my undivided attention. Other groups have been as large as 13 or more and in some places a dozen is the minimum number of students required. It naturally takes longer for a larger group to be helped with practical subjects. However, I have found that they often help each other and if they have learnt well enough to pass on their learning to others, then the knowledge is likely to stay. Only you can decide whether a class is for you and I hope this discussion has helped.

Next month and through this series, I shall talk about the course I teach and pass on some of the techniques I include so that even if you don't attend a class of your own, you can still follow it through. 23 ►

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Special Reader Offer

Handmade Holidays are pleased to be able to offer 100 places at discounted rates. If you are one of the first 100 people to book a holiday this year, you could save from £100 to £150 per person! But hurry - there are only 100 places and they will be allocated on a first come, first served basis.

Handmade Holidays will be at some of the knitting exhibitions during this year. However, there's no knitting to be had on the holidays themselves - just a relaxing break away from it all. To find out more, read on...

Our unique concept of personally escorted holidays was born over a coffee at the NEC a few months ago. Anne and I were discussing our holidays, as you do, bemoaning the lack of imagination in the holiday market. Most tour companies seem content with usual mix of sea, sand, sun and sangria. We agreed that we wanted a holiday to be an opportunity to unwind, escape from routine, but without the pressure of too much travelling. Why spend half the holiday recovering from the journey? Something between a country cottage in the west of Ireland and a villa in Tuscany, but easier to reach and less expensive. Such thoughts have led us to designing such a holiday, 'if its good enough for us it would be good enough for people like us' suggested Anne.



Image printed courtesy of the GNTB

I suggested we chose the place that my family and I escape to. We leave home after breakfast, drive to the ferry, enjoy lunch on board, then drive on to our destination, arriving about 6.30 pm. Freshen up in our apartment, then stroll down to a local inn for dinner. The setting, a 16th century village on the Mosel river, a region world famous for its excellent wines and good food. Terraced vineyards rise up to over 1000 feet from a river that meanders from the French border to the Rhine. The local forests teem with wildlife, outdoor activities include every option including walking, cycling, swimming, spa baths and golf. There are Roman ruins and ancient castles to explore, fine wines and good food to taste and enjoy. Or just relax and enjoy an atmosphere that is very 'laid back'. Wine is the focus of everyone on the Mosel, producing it is a slow patient process, nothing and no one is hurried.

The name Handmade Holidays reflects our background of involvement with crafts people like you, knowing that most who read this share many of our values. I will be resident on the site to supervise each holiday, provide transport, organise trips and generally ensure that your needs are catered for so that your holiday is a success. From Easter 2004 we will accept up to twelve guests each week to be accommodated in one of six luxury apartments that we have selected. All are modern, with central heating and fully equipped, most are contemporary conversions of traditional farm buildings.

Handmade holidays are to be uniquely different, not least because Anne and I are not members of the tourist industry! We're here to make a difference - we have the will and organisational skills to provide an excellent personal service. After all, we want you to come again, and that's the strongest incentive to give satisfaction! ■

CONVENIENT

1 hour flight from Stanstead or Bournemouth, or 250 miles by car from Ostend. Holidays start at noon on Sundays until the following Saturday, and you can, of course, book as many weeks as you like.

SOMETHING FOR EVERYONE'S TASTES

There are six days of activity choices including walking tours, swimming, cycling, golf, tennis or even dry tobogganing. Visit a concert, a ceramics factory, a distillery, a famous brewery or one of Europe's largest Nature Parks. Or take it easy, visit a local inn, take a river trip, it's completely up to you!

SAMPLE ITINERARY

Sunday: Arrival, celebration lunch.

Monday: Visit local towns and villages, familiarise yourself with the area.

Tuesday: Explore Saarburg, home of the Counts of Luxembourg.

Wednesday: A trip to Eifel Park theme and nature park or Bitburg Brewery.

Thursday: River journey and wine tasting at local vineyards.

Friday: Visit Trier, one of the oldest cities in Europe, with wonderful Roman ruins and world class shopping centre.

A PERFECT LOCATION

The Mosel Valley, serene and unspoilt. Accommodation is provided in individual luxury apartments for two.

EXCLUSIVE

We take up to 12 guests each week. This means that there is a maximum of just 336 places available in 2004. It is essential to book early to guarantee a place.

COST

The **Standard Fee** is £385pp inclusive of apartment (self-catering), local travel by minibus, collection from airport, and travel to venues in the itinerary. Sunday lunch and a welcome larder is also included.

MORE INFORMATION

For further details and a booking form please phone or write to:-

Anne Smith

☎ 01628 783080

✉ RPA Publishing

PO Box 1479, Maidenhead SL6 8YX

Sean Carey

☎ 024 7667 9117

✉ PatternMaster

32 Berkeley Road, Coventry CV5 6NX.

Classwise

21 UPPINGHAM SUMMER SCHOOL

Following the success of last year's course, I have been invited back to Uppingham Summer School to teach machine knitting again in August. This year two courses are offered and Students may enrol for either or both courses.

Single Bed Techniques

Three day course – 9th to 11th August

The single bed course will follow the same success as last year. Each session will have a theme such as Creating a Shape, Pattern Day and Making it Fit. Even if you came last year, you'll be able to take the same topic a stage further. I'm encouraging knitters of all abilities to enrol. Beginners can be introduced to our fascinating world of machine knitting and those who have had their machine packed away for years can be encouraged to get it out again. Others may want to follow a project through the themes or perhaps would just like to get away with their hobby for a few days. Whatever your ability, the course should be suitable for everyone and all can go away having learnt more skills.

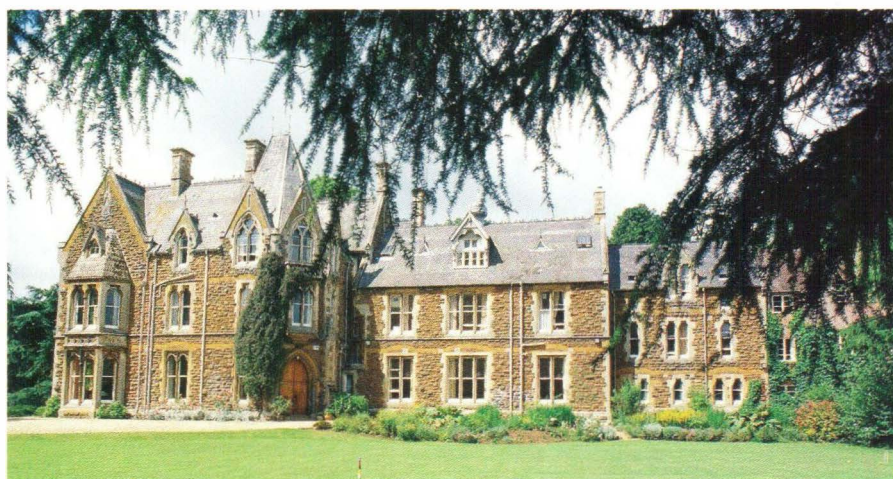
Ribber Bed Techniques

Two day course – 12th and 13th August

The ribber course will start with setting up your ribber correctly then follow with knitting and shaping ribs. The second day will be devoted to knitting ribbed fabrics such as Fisherman's rib, racking, tuck rib, embossed stitches and jacquard plus as many variations as time permits.

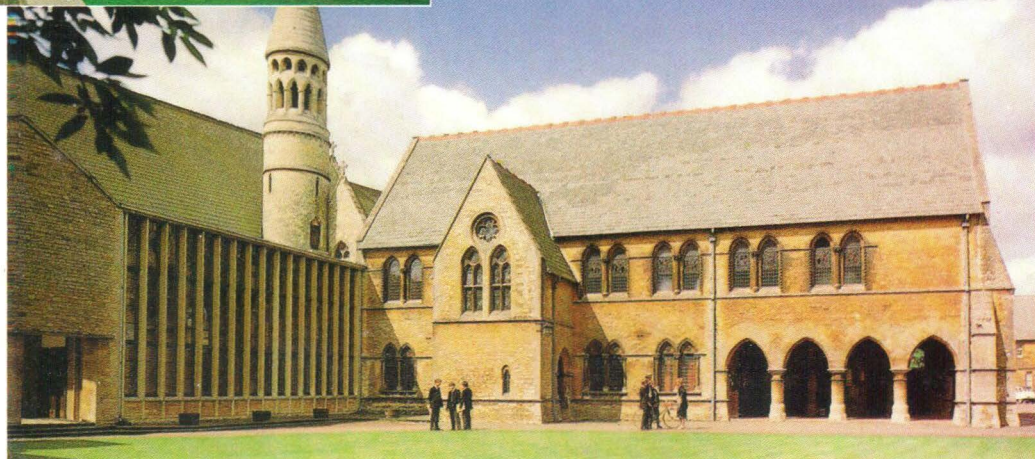
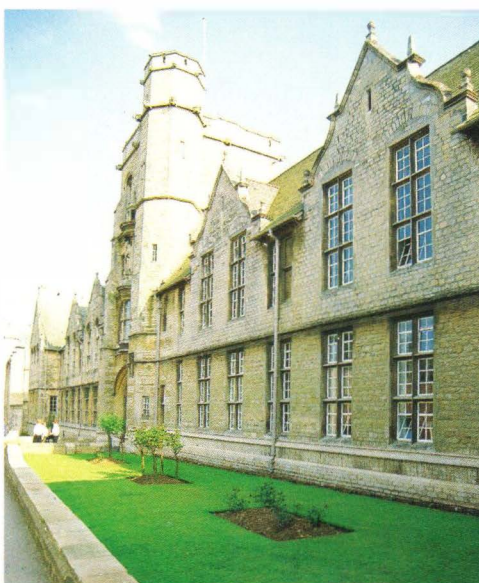
Hopefully the students will find time to visit Uppingham Yarns, just a short walk away. If you're a mail order customer or have only seen them at exhibitions, this is a great opportunity to see the wide range of yarn in the warehouse and stock up or just buy something a bit different.

You might also like to know that other courses are being held at Uppingham Summer School at the same time. Perhaps a partner or friend may like to enrol for one of them? Subjects covered in the syllabus usually include such topics as Embroidery, Upholstery, Spanish, Russian, Genealogy, Art and Computing. Please request further details if you are interested. There are many local attractions in this beautiful part of England. Rutland Water, the biggest man made lake in England, is only a few miles away offering fishing, cycling and boat trips. You could also visit some of the small towns in the area such as Stamford, Melton Mowbray, Market Harborough or Oakham.



Accommodation is available at the school but if you prefer it, they have a list of bed and breakfast establishments near by. Caravan club members might like to know that my father lives within a few miles and has a site available for five vans. Please contact me for further details. I shall, of course, be taking along my Info Sheets plus books, videos and so on. This would be a good opportunity to work through some of the Info Sheets - which started as class notes for my students.

Although Brother punchcard machines can be provided for all students, you may prefer to bring along your own machine. Maybe you have not got to grips with it or a piece of equipment. Why not use one of the courses to bring along the accessory and learn how to use it with my support?



BOOKS

Many readers know that I have written a book Learning to Love your Brother KH970. Knitters with this machine all over the world have said how much my book has helped them. I also have other aids for knitters with this machine. A **Laminated Main Menu** to put on the wall will help you find your way around the icons on the screen and my **Info Sheet 5.6** has hints and tips for using the Garter Carriage with KH970.

Learning to Love your Brother KH970 costs £6.00 plus £1.00 post and packaging. The Laminated Main Menu costs £1.00 and Info Sheet 5.6 costs £1.50. If you would like to order any of the above please send a cheque to me at the following address:-

Beryl Jarvis
90 Asfordby Road, Melton Mowbray
Leicestershire LE13 0HR

For my new 2003 full Index of Info Sheets and so on now available, please send a self-addressed and stamped envelope to me at the same address. To book a course or for more details about Uppingham Summer School, here are some contact details:-

Tel:- 01572-821264
Fax:- 01572-823892
E-mail:- htpd@uppingham.co.uk
Website:-
www.uppinghamsummerschool.co.uk ■

Kid's Stuff

An original MKM design

You can use any motif of your choice on the front of this jumper. We used the Teddy design shown below.

Pattern Information

MEASUREMENTS

To fit chest 56 [61, 66] cm, 22 [24, 26] in.
Actual size 60 [64, 70] cm, 23½ [25¼, 27¾] in.

Length to shoulder 39 [45.5, 50.5] cm,
15½ [18, 20] in.

Sleeve seam 24.5 [27, 29.5] cm, 9¾ [10¾, 11¾] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

Please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used knit side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting. Punchcards require two rows of holes punched at each end of card for joining. We used the first 14 rows from Stitchworld Pattern 81 for pattern 1 and rows 5 to 10 for the neckband. You can use any motif of your choice on the front.

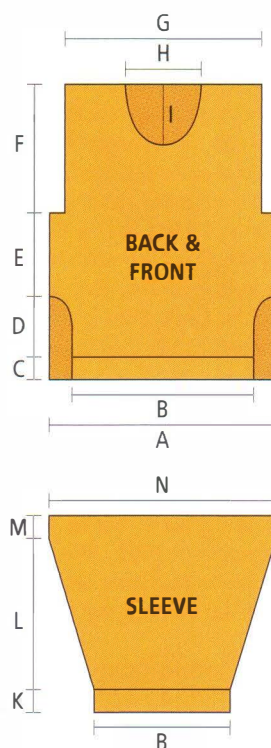
c) Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.

d) Knitters using Silver Reed electronic machines should place needle 1 cam between Ns 12 and 13 at left or right of centre 0 for pattern 1.

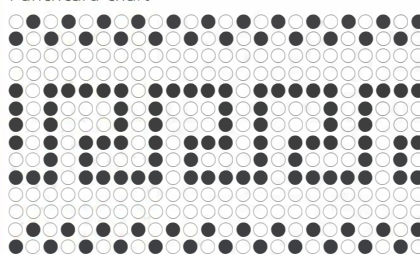
Diagrams



A = 30.5 [32.5, 35.5] cm
B = 23.5 [25.5, 28.5] cm
C = 3.5 cm
D = 7.5 [8.75, 11.25] cm
E = 11.5 [15.25, 16.25] cm
F = 16.5 [18, 19.5] cm
G = 25.5 [27.5, 30.5] cm
H = 11 [13.5, 15] cm
I = 8 [8, 8.5] cm
J = 17.5 [18.5, 19] cm
K = 4 cm
L = 20.5 [23, 25.5] cm
M = 2.5 cm
N = 32.5 [36, 39] cm



Punchcard chart



Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models). Place motif over centre 0.

e) On Brother electronic machines, place pattern over centre 0.

FAIR ISLE PATTERN 1

K 2 rows MC/A, 2 rows MC, 6 rows MC/A, 2 rows MC and 2 rows MC/A.

These 14 rows form pattern.



General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Any 4-ply Acrylic

1 [1, 1] x 500 g cone in White (MC).

A small amount in Multi-colour (A) and Orange (B).

GARMENT WEIGHT

Finished garment in first size weighs 134 g.



Knitting Instructions

BACK

Push 66 [72, 80] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 30 [35, 45] rows.

SHAPE SIDE VENTS

Cast on 10 sts at beg of next 2 rows. 86 [92, 100] sts *.

K 44 [59, 63] rows. RC shows 76 [96, 110].

SHAPE ARMHOLES

Set RC at 000. Cast off 7 sts at beg of next 2 rows. 72 [78, 86] sts. K 64 [70, 76] rows. RC shows 66 [72, 78].

Push 52 [58, 64] Ns at left to HP. Using WY, K a few rows over rem 20 [20, 22] sts and release from machine. Push 20 [20, 22] Ns at left from HP to UWP. Using WY, K a few rows and release. Push rem 32 [38, 42] Ns from HP to UWP. Using WY, K a few rows and release.

FRONT

Work as for Back to *.

K 10 rows. Insert card for selected motif over centre Ns. K 2 rows. Release card and work in single motif Fair Isle to end of card with MC in feeder 1/A and B in feeder 2/B, then cont in st st in MC and, at the same time, K 32 [47, 51] rows. RC shows 76 [96, 110].

SHAPE ARMHOLES

Set RC at 000. Cast off 7 sts at beg of next 2 rows. 72 [78, 86] sts. K 32 [38, 42] rows. RC shows 34 [40, 44].

SHAPE NECK

Set carriage to hold. Push 45 [49, 53] Ns at left to HP. Cont on rem sts for first side. Push 1 N at neck edge to HP on next 7 [9, 11] rows. 20 [20, 22] sts rem. K 25 [23, 23] rows. Using WY, K a few rows and release from machine.

With carriage at left, push 27 [29, 33] Ns at left from HP to UWP. Finish to correspond

with first side reversing shaping.

With carriage at left, push rem 32 [38, 42] Ns from HP to UWP. Push 18 [14, 16] adjacent Ns at left and right to WP. Pick up sts along side of neck and place on to empty Ns. 68 [66, 74] sts. Using MC, K 1 row. Using WY, K a few rows and release from machine.

JOIN RIGHT SHOULDER

Push 20 [20, 22] Ns to WP. With K side of right back shoulder facing, replace 20 [20, 22] sts on to Ns. With P side of right front shoulder facing, replace 20 [20, 22] sts on to same Ns. Using MT+1 and MC, K 1 row. Cast off.

NECKBAND

With carriage at right and using MT-4/MT-4 and MC, cast on 100 [104, 116] sts at centre of machine in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. K 20 rows. Transfer sts for st st. Make a hem by placing sts from cast on row on to corresponding Ns. Using MT. K 1 row. With K side facing, pick up 68 [66, 74] sts around front neck edge and 32 [38, 42] sts across back neck and place on to Ns. K 1 row.

Insert card 1 and lock on 5th row. Take carriage across twice without knitting. Release card and cont in Fair Isle with MC in feeder 1/A and A in feeder 2/B. K 6 rows. Remove card. Cont in st st and MC, K 1 row. Using WY, K a few rows and release from machine.

JOIN LEFT SHOULDER

Work as for right shoulder reading left for right. 26 ►

3

Kid's Stuff

◀ 25 SLEEVES

With carriage at right and using MT-4/MT-4 and MC, cast on 50 [52, 54] sts at centre of machine in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. K 20 rows. Transfer sts for st st.

Set RC at 000. Using MT, shape sides by inc 1 st at each end on next and every foll 3rd row until there are 92 [102, 110] sts. K 13 [11, 12] rows. RC shows 74 [84, 94]. Insert Card 1 and lock on first row. K 2 rows. Release card and cont in Fair Isle Pattern 1. K 6 rows. Place marker at each end. K 8 rows. Remove card. Cont in st st and MC, K 2 rows. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With K side facing, replace sts on to Ns. Unravel WY. With P side facing, pick up sts along straight edge of armhole and place on to same Ns. Using MT and MC, K 1 row. Using MT+3, K 1 row. Cast off.

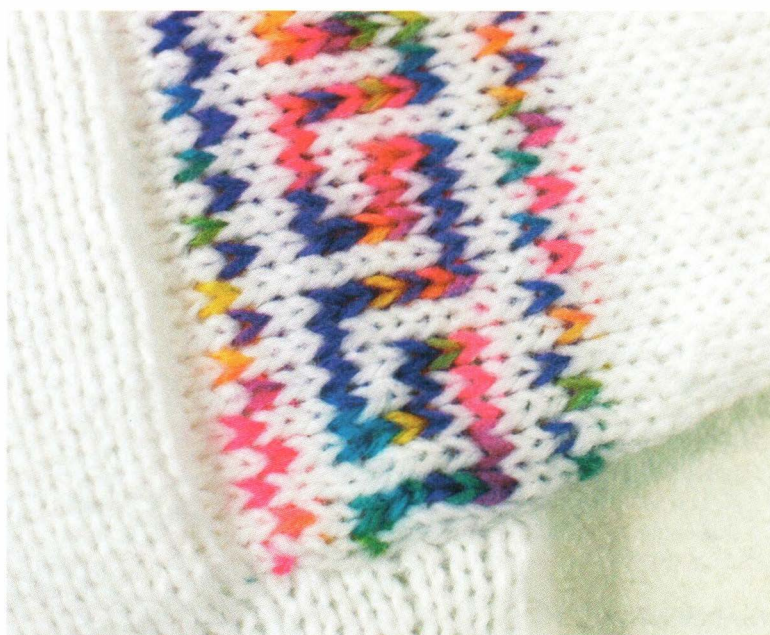
LOWER BANDS

Push 66 [72, 80] Ns at centre of machine to WP.

* Using MT and WY, cast on and K a few rows ending with carriage at right.

Set RC at 000. Using MC, K 1 row. Insert Card 1 and lock on 1st row. Take carriage across twice without knitting. Release card and cont in Fair Isle Pattern 1. Using MT-2, K 14 rows. Remove card. Cont in st st and MC. Using MT+3, K 1 row. Using MT-2, K 19 rows. RC shows 35. Make a hem by placing loops from first row worked in MC on to corresponding Ns. Using MT, K 1 row *.

With P side of Tunic facing, pick up 66 [72, 80] sts from lower edge and place on to Ns. K 1 row. Using MT+3, K 1 row. Cast off.



SIDE VENT BANDS (KNIT 4)

Push 30 [36, 40] Ns at centre of machine to WP.

Work as for Lower Bands from * to *.

With P side of Tunic facing, pick up 30 [36, 40] sts from side edge of vent and place on to Ns. K 1 row. Using MT+3, K 1 row. Cast off.

MAKING UP

Sew rows above markers on sleeve to cast off sts at armholes. Join side and sleeve seams. Sew ends of side vent bands in position. Neaten open ends. Join neckband seam. Pin last row of neckband in position. Unravelling waste yarn as required, backstitch through open loops of last row worked in MC. ■

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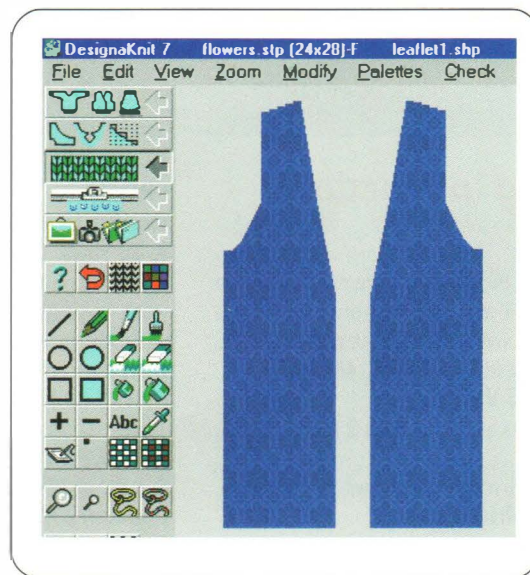
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Classwise

The Second Week

Beryl Jarvis is looking at life in her machine knitting class and sharing a few of the topics covered. It's essential reading for beginners or those returning to machine knitting after a long break.

GETTING GOING

Most students still need some help with setting up their machine. After seeing the others learning "hands on", those who didn't bring it on the first week usually decide it's worth the effort to pack it up and bring it along, so they need special help this time. As the students arrive I usually ask how they've got on repeating last week's lesson at home. The results are varied because some have already had quite a lot of machine knitting experience and did not need to practice. Others have had plenty of time and mastered the cast on methods from the previous lesson. Those probably working full-time may not have not been able to unpack the machine all week.

When they've all arrived and their machines are set up, we look at the tension swatches knitted last week and at home. As shown on my Info Sheet 1.1, the tension swatch should be treated as the finished fabric so by now we should have some that are ready to be measured. As most patterns are based on stitches and rows per 10 cm, using a Green Ruler gives this.

TO MEASURE WITH A GREEN RULER

Use the S side to measure 40 stitches. Put the S end next to ladder left by the non-working needle at the left. Read off at far side of the stitch on the right, next to the ladder left by the non-working needle at the right. This gives the stitches per 10 cm. Next use the R side to measure 60 rows. Put the R end next to the first row in MY. Read off at the last row knitted in

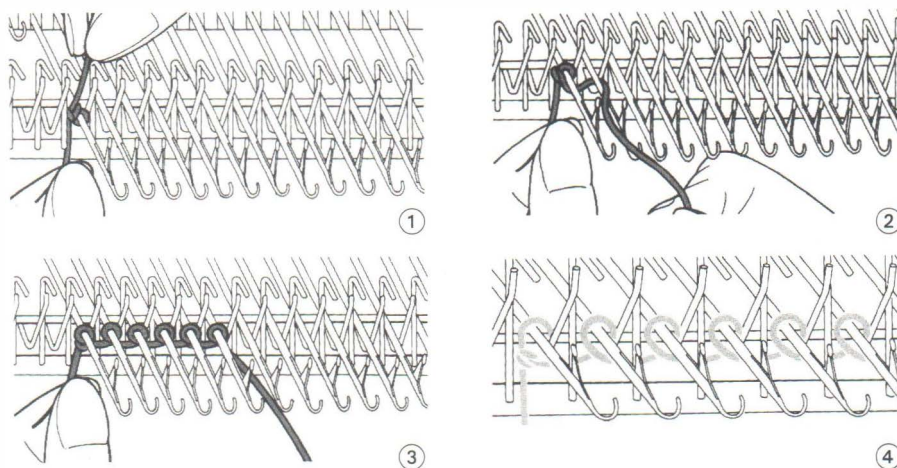


Figure One

MY. This gives the rows per 10 cm.

If you have not got a Green Ruler, measure with a centimetre rule and use the following calculation:-

$$400 \div \text{Measurement of 40 sts in cms} = \text{Number of sts per 10 cm}$$

$$600 \div \text{Measurement of 60 rows in cms} = \text{Number of rows per 10 cm}$$

If you want to knit your own shape, divide the stitches and rows per 10 cm by 10 to give the stitches and rows per 1 cm, then multiply the stitches and rows per cm by the width and length required.

THE GREAT DEBATE

Many of my students are of an age where centimetres are still a foreign language. They simply can not visualise what 84 cm looks like. However, most patterns are now written in centimetres so I suggest that it may help if they measure people in inches then turn the tape measure over. This should give the same length in centimetres and I suggest that they work with the centimetres. If they really insist on still using inches, then knowing that 10 cm = 4 inches may also help. By this time, I'm beginning to get to know my class and can help them as individuals to understand the importance of the correct measuring of tension swatches.

CLOSED EDGE CAST ON

Let's move on to this week's knitting. Last week we looked at open cast on methods, so this week we start with a closed cast on method or 'e' wrap as it is often known. With the carriage at the right, move about 20 Ns from NWP to HP.

Do not thread the yarn into the sinker plate, but bring the yarn up between the last 2 Ns at the far left and hold the tail. (I do not suggest tying it to clamps and so on as it has to be untied.) The diagram shows a knot tied around the end needle and although this may help some nervous knitters, it is not necessary if the tail of yarn is held firmly.

Guide the yarn over the stem of left hand needle and under this and the next.

Continue taking the yarn over one needle and under two to the end. The yarn will look like a lot of joined up 'ees' (see Fig. 1).

Thread the yarn into the sinker plate and knit, taking care with the first few rows. As there is no fabric for attaching weights, to ensure the stitches will knit off correctly it may help to bring Ns forward until the stitches are behind the latches before knitting each row.

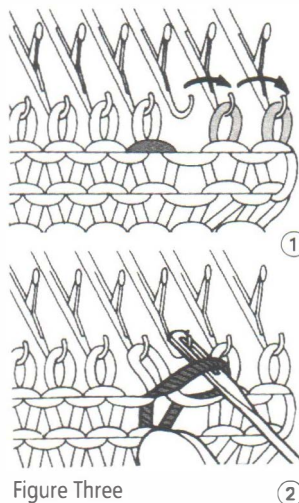
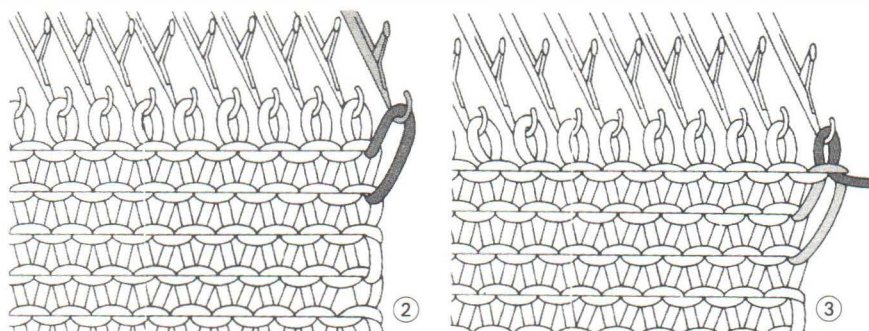
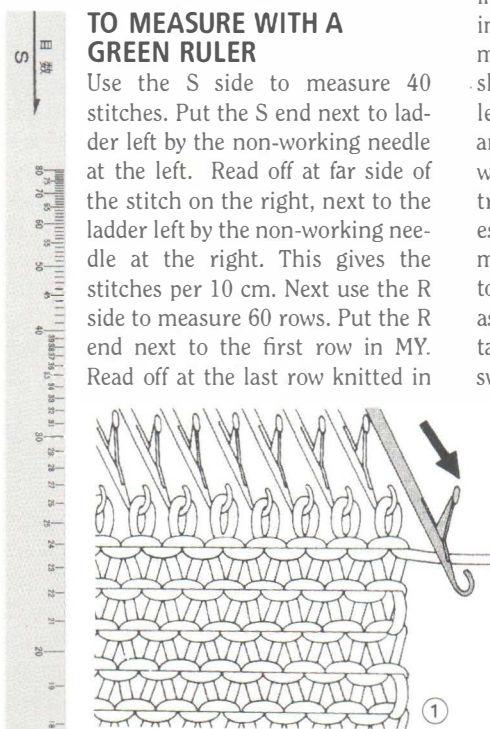


Figure Three

INCREASING

A simple single increase can be made by bringing the next needle from NWP to WP on either or both sides (see Fig. 2). A loop will form on one side by this method. However, if this matters or the 28 ►



Classwise

- ◀ 27 increases are to be a feature of the knitting then use fully fashioned shaping. Move one or more stitches out one needle position and pick up the stitch from under the needle next to the empty needle from the previous row (see Fig. 3 on the previous page).

TRANSFER TOOLS

First let's look at using the transfer tools for a simple increase.

If you initially use the tool as an extension to the needle, keeping it in a straight line, pull the needle(s) out until the stitch drops behind the latch, then push the needle forwards so that the stitch slides off the needle on to the tool.

Put the eye of the tool on to the needle where the stitch is being moved to.

Still keeping it in a straight line, pull the needle out until the stitch slides on to the needle.

Use two hands - the hand not holding the tool can hold the fabric. (Please do not get into a bad habit of turning the tool upwards and flicking the stitch over.)

If more than one stitch increase is required use 'e' wrap method as given above when the carriage is on the right or use a backwards 'e' wrap when the carriage is at left (see Fig. 4).

DECREASING

By now your 20 stitches should have increased considerably, ready to start decreasing. A simple decrease can be achieved by moving the last needle at either or both sides on to the adjacent working needle and continue knitting (see Fig. 5). Fully fashioned decreases make a feature of your shaping, especially on plain fabrics and are worked by moving more than one stitch over one or more needle positions (see Fig. 6).

If more than one stitch is to be decreased they are normally cast off. The end stitch nearest the carriage is moved to the next working needle. If this is taken behind the sinker pin then the fabric will be anchored and no width lost. This is important, for

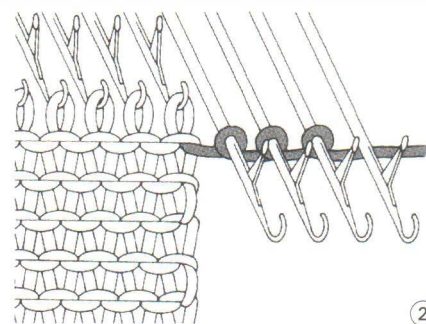
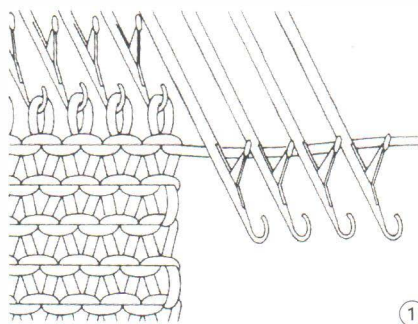


Figure Four

example under the arm, where a short width is often cast off.

Bring the needle with two stitches on out until the stitches are behind the latch.

Put the yarn into the hook and push the butt of the needle back until the stitches are both knitted off. Repeat until the required number of stitches are cast off (see Fig. 7 on the following page).

LATCH TOOL CAST OFF

If the class master all the above and time permits, I teach them how to latch off. This is casting off with the latch needle tool. This method is suitable only if you are knitting at Tension 7 or less and all the stitches are to be cast off (see Fig. 8). Turn the tension dial up to Tension 10 or up at least three whole numbers. Knit one row.

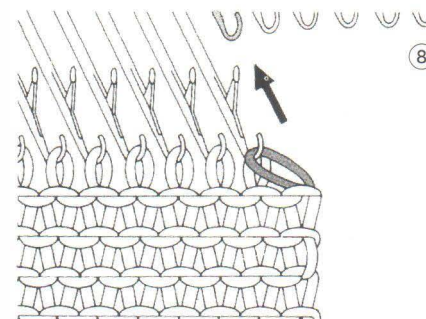
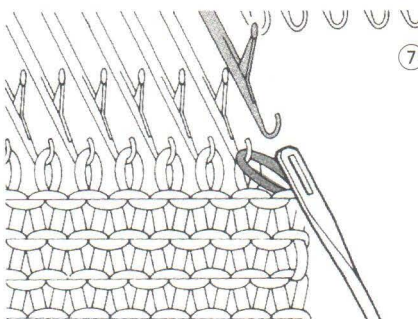
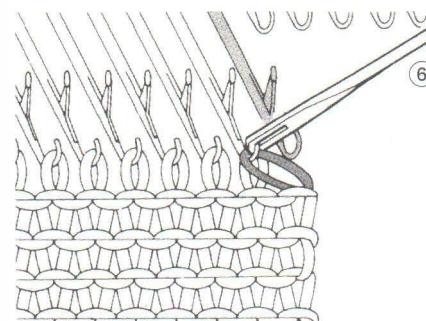
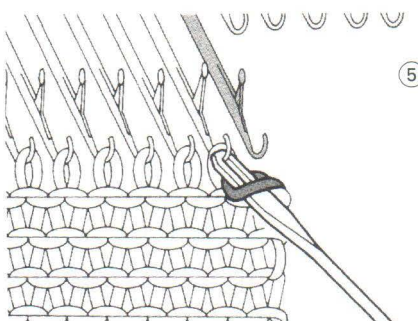
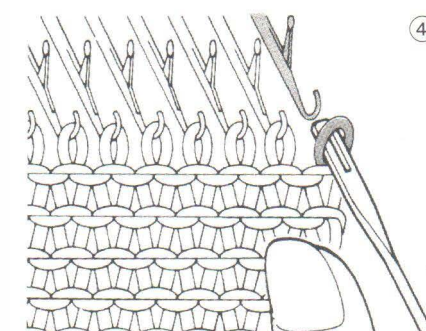
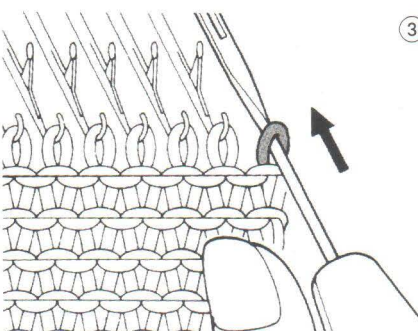
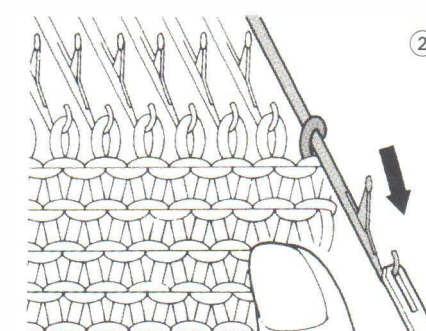
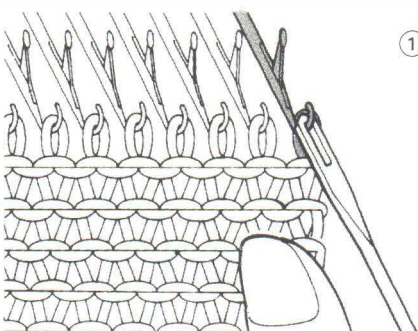


Figure Five

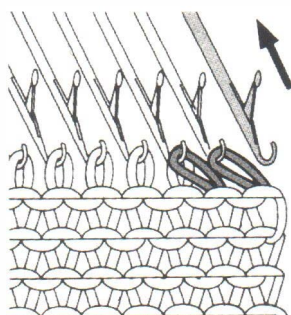


Figure Six

Bring all needles out to holding position, making sure stitches are on the stems of the needles.

Break the yarn and remove all weights.

Start with the latch needle tool on the side opposite to the carriage, so that you are working towards the yarn end.

Hold the fabric with one hand (the left will probably be easiest if you are right handed and use the right if you are left handed).

With the latch needle tool in the other hand, keep it straight and in line with the needle and push the hook only of the tool into the first stitch.

Pull the stitch off, then push the tool into the second stitch until the first stitch is behind the latch and the second stitch can be pulled off and through the first. I find this easiest by pulling the fabric down as the tool goes in and releasing the fabric as the tool comes out. This hand is also keeping the stitches on the stems of the Ns.

Repeat pulling the second stitch through the first until only one stitch remains, pull yarn end through to fasten off.

I find this the neatest and quickest method of casting off. It usually takes practice to perfect, but one year I taught how to latch off to my class and they went off to their machines to nervously give it a try. (I often meet quite experienced knitters who still have not mastered this technique.) I walked around to advise and help where required and one lady did not need any help. She was so quick, much quicker than me and this technique caused no problems whatsoever for her. Always sit comfortably and you may need to move your chair nearer one end of the machine. Your shoulders may ache if you are working over a long length. If the phone rings or visitors call there's no need to worry. Just hang the latch needle tool on to a needle, relax and deal with the interruption then come back and continue.

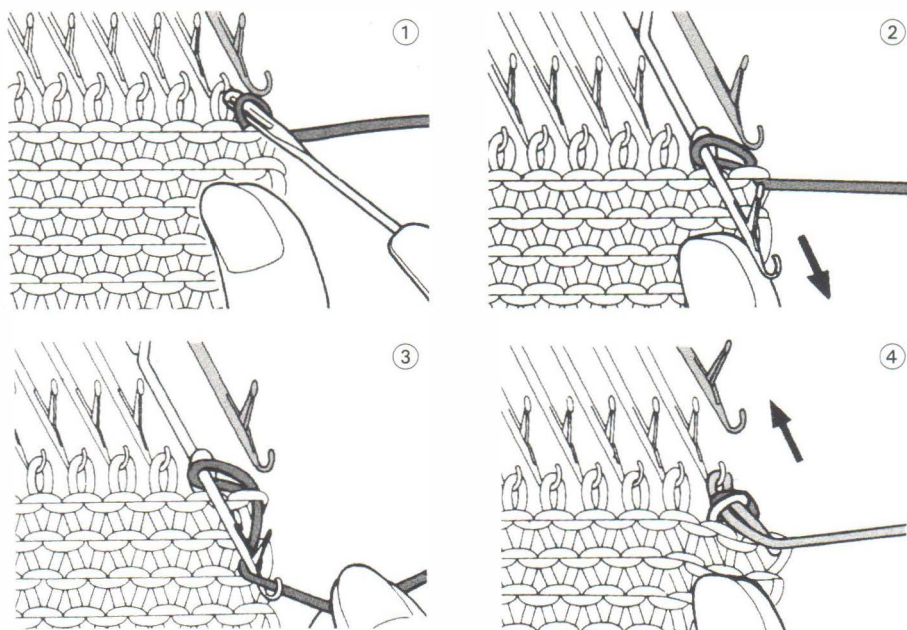


Figure Seven

I should perhaps mention that this, like most tasks on the machine, can be completed by many methods. However, at the moment we are following my beginners through my class and introducing the language and tools we use as we go. Everyone handles the tools slightly differently, but as long as the task is completed it really does not matter. Those beginning or returning to machine knitting are often afraid of their machine and need to build confidence with the tools. At this stage I give my class a copy of my Info Sheet 3.1 - Daffodil Pattern. I suggest that they try to knit the petals at home this week because it starts by 'e' wrapping 2 Ns, followed by simple increases and decreases. I find that it often makes practice more interesting if you are producing something at the same time. Now it's time to pack up again; encouragement is given to repeat the tasks from class at home if possible during the week.

Info Sheets

Beryl's Info Sheets are still available to readers and if you would like a list of the full set, including prices, please send Beryl a self-addressed and stamped envelope to the following address:-

Beryl Jarvis
90 Asfordby Road
MELTON MOWBRAY
Leicestershire LE13 0HR
Tel:- 01664-850418z
E-mail:- beryl.jarvis@ntlworld.com

Every group that I have taught has been quite different to any that have gone before and it's all part of the fun. In fact, it's what makes teaching challenging and interesting to me. Not only do I meet some varied and interesting people, but also get great satisfaction from their success. ■

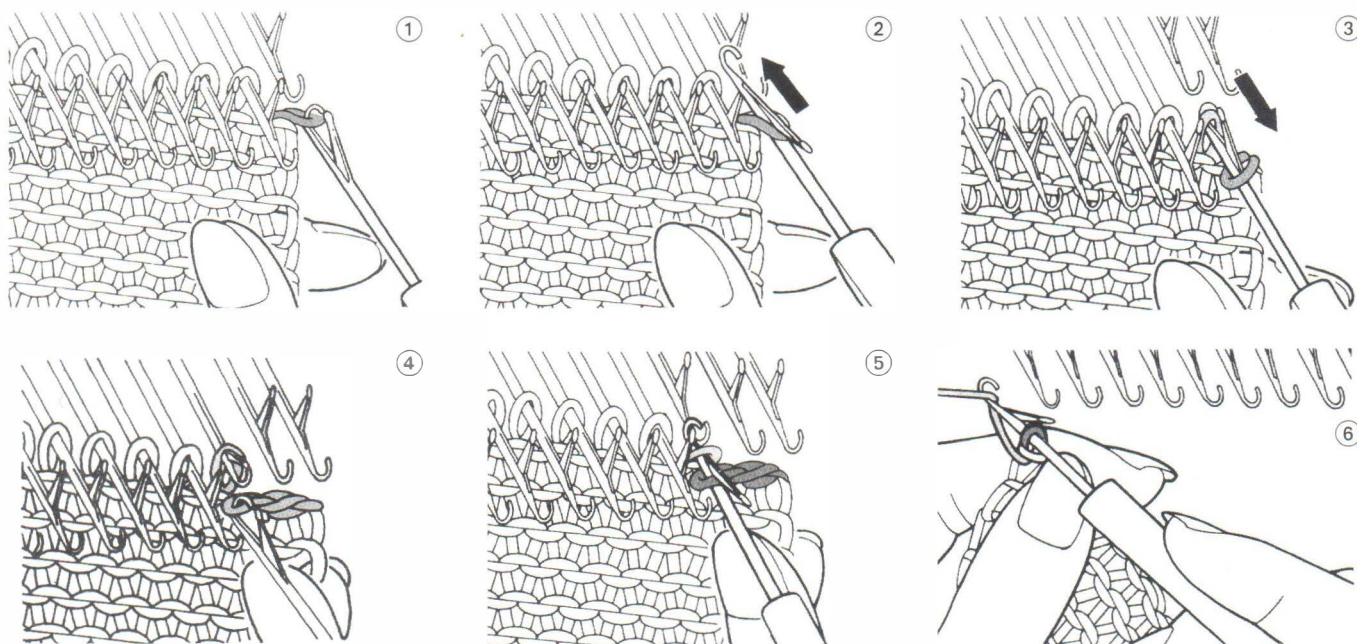


Figure Eight

See, Try & Buy 2004

Plus free tickets

We have 20 PAIRS of tickets to give away for two popular Stitch & Creative Crafts Shows in Belfast & Shepton Mallet.

The two shows cover all aspects of cross stitch, knitting, needlecraft and creative crafts including hand and machine knitting, sewing, patchwork, quilting, crochet, tapestry, needlepoint, glass art, stamping, ceramics and other stitch and creative crafts. Visitors can also enter various competitions and to keep children amused, there's Pirate Pete's Treasure Hunt. Exhibitors will show the latest knit, stitch and creative crafts products and visitors can see, try and buy all their craft supplies under one roof. Products on show include knitting and sewing machines, yarns, patterns, accessories, kits, magazines, craft materials plus other needlecrafts and creative craft supplies. There are plenty of show bargains and special offers with free draws.

Experts from knitting, sewing, cross stitch plus other needlecrafts and creative crafts will be on hand to demonstrate and display new products, patterns and techniques. Exhibitors will range from major manufacturers and spinners to individual designers with lots of specialists covering all areas of cross stitch, knitting, needlecraft and creative crafts. The Technical Theatre has hands-on demonstrations and there are equipment demonstrations in the Presentation Theatre.

BELFAST IN APRIL

This year, the Northern Ireland show takes place from **1st to 3rd April 2004** and includes a selection of special features and presentations. Opening times are from 10.00 am to 5.00 pm on Thursday, Friday and Saturday and one admission price cov-

ers all the attractions. It's £5 for adults and £4 for concessions. The special advance ticket price is £3 for adults and just £2 for concessions. Again, accompanied children under 16 are admitted free of charge and groups get one free ticket for every ten purchased.



SHEPTON MALLET

In April 2004 over 100 exhibitors will be heading for the West of England Exhibition Centre at the Royal Bath & West Showground, Shepton Mallet in Somerset to display and demonstrate their products from **22nd to 25th April 2004**. Special features include the Knitting Clinic offering advice and answers to sewing and knitting problems plus a Lecture Theatre for formal subject presentations. Visitors will also have the opportunity to wear their own creations and enter the Creative Visitor Award. In addition, Sean Carey will be presenting pattern making workshops from Sewmaster.

The show ground is easily reached by following the permanent show ground signs and additional AA signs. There's also plenty of free and convenient parking (hard standing) for cars and coaches. The show is open for four days from 10.00 am to



5.00 pm and admission is £5 for adults and £4 for concessions. The special advance ticket price is £3 for adults and just £2 for concessions. Again, accompanied children under 16 are admitted free of charge.

TICKET INFORMATION

If you are booking a group, you'll receive one free ticket for every ten purchased. Those entitled to concessions include senior citizens, those who are registered disabled and full time students. Some coach companies are organising trips to the exhibitions. For more details, or if you have a general enquiry, please telephone or visit the exhibition website. The Shepton Mallet Tourist Information Centre can assist with accommodation in the surrounding areas and their phone number is **01749 345258**.

Both shows are a recommended day out for any needlecraft enthusiast and offer the opportunity to see, try and buy products for cross stitch, knitting, needlecraft and creative designs, all under one roof and in the comfort of well-appointed exhibition centres.

Nationwide Exhibitions (UK) Ltd
PO Box 20
Fishponds, BRISTOL BS16 5QU
Ticket Hotline:- 0117-907 1000
Website:- www.nwe.co.uk



FREE TICKET DRAW

If you'd like to enter a draw to receive a **FREE TICKET** for any of these shows, please send in a **SAE** to the address below, marking **BOTH** envelopes with your choice:

BELFAST or SHEPTON MALLET

Stitch & Creative Crafts Shows

Machine Knitting Monthly
PO Box 1479, Maidenhead
Berkshire SL6 8YX
Call us on 01628-783080 for
information on ticket availability

Shawl Project Mk. 3

Developing a Pattern

PART 3

In our February issue, **Joy Golding** told us about a project she'd been working on for some time. She's taking us step-by-step through the design process to show us how a pattern evolves and this time she's reached her third prototype.

Although I liked the idea of Shawl Mark 2, I thought it could be a bit bigger. I also felt there was no reason not to put a different design in the centre to that of the border. I could use all the needles in the centre and keep to the tuck lace with needles out of work on the border. If I worked out the card correctly, the extra needles would surely pattern in the centre and miss to form the lacy tuck on the border.

I'm now so short of yarn that I've had to order some more and this time I thought I'd try a fine cotton. So at a cost of £25.50, I've ordered three cones ready for the gift shawls to be given to my friend's daughter. As I still have loads of bits of knitting scattered all over the house, I've spent nearly a whole afternoon unravelling these trials and errors, ready for knitting Mark 3.

I also spent another afternoon transforming and re-punching the card. I worked out how wide I wanted the border on my shawl and set about knitting it. For the first one, I'd been using the odd ends of the unravelling pieces. I was very lucky when I ran out of yarn the first time, it happened right at the end of the row - and at the fringe end at that! I was determined that my knitting would not drop on the floor, but alas I was

disturbed. Away went half a shawl and I looked despondently at the heap laying on the floor. I picked it up and decided to come back to it tomorrow, as it was nearly tea time and this shawl has over 2000 rows. I really don't think I want to start it if I can't finish it. To fill in a bit of time, I spent the next couple of hours rewinding all my odds and ends on to small plastic cones, so that they could sit on the top of the knitting table rather than on the floor. At least that way I could see when they were about to run out!

I'd decided to wait patiently for the new yarn to arrive and now that it has, I'm very pleased with it. Looking at it, I decided to try two strands together to maintain the width of the finished shawl. I feel that if I use just one strand, it may be a bit thin and come out too small. I tried using Tension 7 but found it was too loose so I went back to the same tension as I'd used for Mark 2 - Tension 6. After several trials I found this knitted fine and was extremely pleased with the result, so I set about knitting Mark 3 (the final shawl).

I think that I'm finally happy with my shawl pattern and I hope that you have all enjoyed the trials and many errors that I have encountered in the course of designing something as "simple" as a shawl. However, a designer's mind doesn't just stop. Even whilst I'm sitting knitting my "final" shawl, I'm also thinking:-

- ? Why not make five sections and make it into a pentagon shape...
- ? Why not make a lovely lacy table cloth...
- ? Why not turn it into an heirloom bedspread...

With just the simplest of modifications, the options are endless but for now I think I'll leave

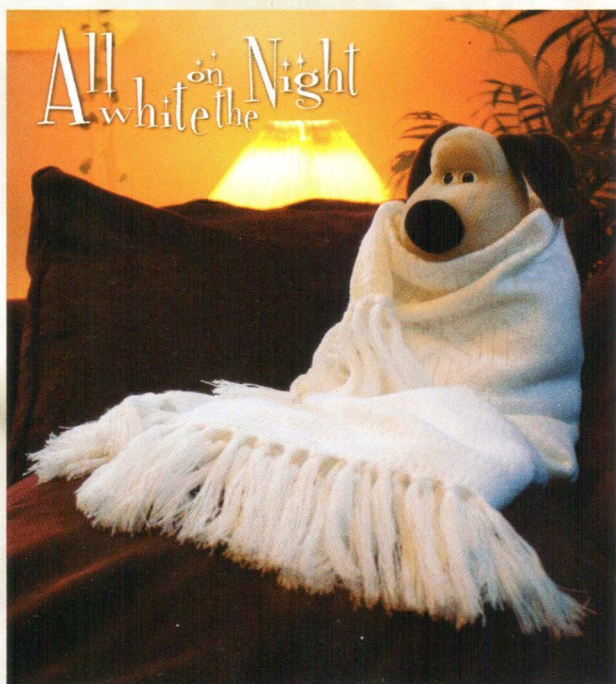


it at a shawl. The person I'm knitting the shawls for is getting married soon, so I could make one of these shawls and use it as the lacy tablecloth on which the wedding cake is displayed and then keep it as a shawl for the coming baby - and there's another idea!

Just imagine what it's like when I embark on something that needs to come out to a given size and shape! All this took me some considerable time to plan, knit the trials, knit the swatches and the three finished articles plus the time to type up all the notes and to turn it into a written pattern that others would understand and be able to follow.

So I hope that when you see patterns for sale at the exhibitions and shows that you will all stop and think of the time and patience that has gone into the making of these books. Please don't simply count the pages and say, "I'm not paying £4.50 for six sheets of A4 paper", because that's definitely not what you're paying for. It's the time and effort someone has put into the finished garment. Designers are not geniuses, we are just knitters who enjoy knitting and have spent long hours in getting to know our machines and discovering how knitted fabric works.

I hope you've enjoyed reading about my trials and errors in designing a shawl and that you will definitely have a go at knitting one, even if it's for your local hospital or children's charity. I have really enjoyed doing this project and I'm sure that the mother of the twins will be delighted with her gift. I am now ready to embark on my next new project - and that's finishing off something that I began about 20 years ago. I did Mark 1 plus Mark 2 then and now need to carry on working on Mark 3 and Mark 4. ■



of work. See your instruction book for individual models of machine for how this is achieved.

Thread two ends of MY through the tension mast and put MY into Feeder A.

Needle arrangement is shown above in Diagram 1.

Push up 94 Ns at left and 59 Ns at right of centre 0 to WP, Take N 14 at right of centre 0 down to NWP. Arrange Ns to the right of this as shown in Diagram 2.

Leaving next 38 Ns at right in NWP, push Ns 98, 99 and 100 at right to WP. With carriage at right, hang cast on comb. Set carriage for plain knitting. Using MT-1 and WY, K 1 row. Release comb. K several rows ending with carriage at left. Using MT+2 and nylon cord, K 1 row.

HANDY HINT:- After knitting the waste yarn rows, I like to remove the cone of waste yarn from the tension mast completely, so that the two tension wires don't get tangled while knitting, if it's left threaded up.

Push all WP Ns to HP. Using MT+4 and two ends of MY, K 1 row. Carriage is at left.

Insert card and join. Lock card on first row. Set Change knob to KC, K 1 row. Carriage is at right. Push in both Tuck buttons on carriage and release card. Set H-N lever to H.

HANDY HINT:- After about 20 rows, remove the cast on comb carefully and hang small claw weights at right-hand side. Then as you proceed put other small weights across knitting and move them up as you go. You will see that they help to keep the knitting hanging straight and so knit off properly. Cont to move the weights as you knit.

* Set RC at 000. Working from the left, push all WP Ns to HP, except N 59 at right on main group and the fringe Ns. (These remain in WP.) Change to MT.

** K 2 rows. Push 1 N at right back to WP **.

Rep from ** to ** 139 more times. K 2 rows. RC shows 282. 1 st at left remains in HP. (This will be the centre st and will make a neater centre if not knitted.) Carriage is at right.

*** Working from the left, push 1 WP N to HP, K 2 rows ***.

Repeat from *** to *** 139 more times. 1 st remains in WP on main group. (If you find the Ns are pulling forward as you put one into HP, use the needle pusher tool to hold back the other needles.) Carriage is at right.

Cancel KC button and both Tuck buttons. Set H-N lever to N. K 1 row ****. Reset KC button. K 1 row. Carriage is at right. Push in both Tuck buttons on carriage. Set H-N lever to H *.

Repeat from * to * twice more, then from * to **** once. Carriage is at left. Using MT+4, K 1 row. Carriage is at right.

HANDY HINT:- If you need to stop knitting at any point, make sure the carriage is at the left and that you know if you are putting the Ns into HP or back into WP (make a note before leaving the machine).

Re-hang the sts from the first row of knitting by pulling each N out far enough to allow the existing st on each N to fall behind the latch, pull the N back into WP and then knit the stitch through.

Continue across all Ns of the main section of the shawl, but not the fringe edge sts because these can just be released from the machine. Cast off very loosely, pull the end through to finish off. Sew in end to secure.

STEAMING

Lay out the shawl and pin into a square. Steam lightly to set the stitches and to ensure that knitting lays flat. Do not touch the fringe with the iron.

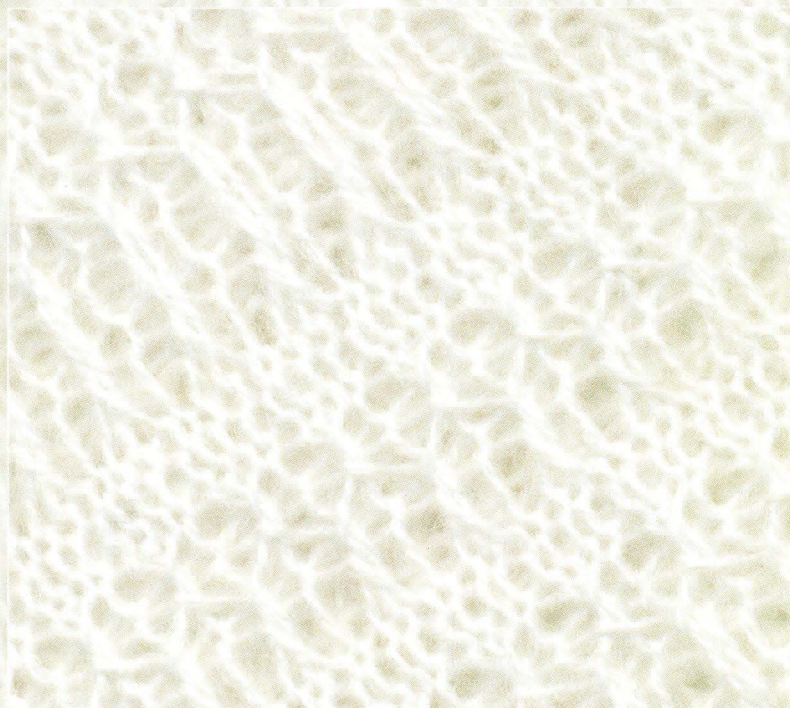
MAKING UP

Cut off the edge three stitches to leave a fringe.

FINISHING OFF

Count out groups of 20 single strands of yarn and tie into a neat knot to form tassels at the top of the fringe.

Steam the whole shawl to shape and size, making sure the corners are nice and square. ■



It's Only Natural

Designed by Judy Dodson

At knitting exhibitions, one of the questions I'm frequently asked is "have you any idea what can I do with this, Anne? Isn't it wonderful? I couldn't resist it, but I've no idea how to knit it". Often, the knitter has bought a wonderful cone or hank of textured yarn in a gorgeous colour. Experience has shown that they've often been attracted to it because it's not the smooth 4-ply acrylic that machine knitters so often use. It's also not always appropriate to suggest weaving with it. So here's a standard pattern that can be used with any suitable textured yarn on a chunky machine and enhanced, if you wish, with beads.

The original yarn used was a blend of hemp, recycled cotton and wool plus other fibres. We've used a hand-tooled stitch pattern for all those with just a basic machine and this gives some interest and texture. What can often happen is that textured yarn can look wonderful on the cone or falling into soft folds in the hank. However, it can be a huge disappointment when knitted. The texture is lost and the knitted fabric looks flat and dull. If this has happened to you, keep this pattern not too far away and add a few beads to liven it up, if you feel adventurous.



General Information

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for 9 mm chunky machines.

MATERIALS

Any suitable textured DK yarn

Approximately 600 [650, 700] g in main yarn (MY).

An optional extra is approximately 250 small, wooden beads and a fine crochet hook, which can slip easily through the centre of the beads.

Waste yarn in first contrast colour (A) and second contrast colour (B) is also required for a specific use.

Pattern Information

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.

Actual size 102 [111, 121] cm, 40 [44, 48] in.

Length to shoulder 59 cm, 23½ in.

Sleeve seam 38 cm, 15 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

17 stitches and 34 rows to 10 cm, 4 in measured over Pattern 1 (tension dial approximately 2).

17 stitches and 37 rows to 10 cm, 4 in measured over Pattern 2 (tension dial approximately 2).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used knit side of knitting as right side of garment on all pieces except centre panels and yoke.

Knitting Instructions

BACK

FIRST SIDE PANEL

Push 25 [29, 33] Ns at centre of machine to WP with extra N at left. Using MT and A,

cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 10 rows. Cont in Pattern 1, dropping and picking up selected sts one at a time on next and every following 6th row until RC shows 172 as follows:-

* 1ST & 2ND SIZES

Drop stitches 1 and 7 at left and stitch 6 at right of centre 0 six rows down; using a transfer tool, pick up loop in front of the floats and place on to corresponding N.

3RD SIZE

Drop stitches 1, 7 and 13 at left and stitches 6 and 12 at right of centre 0 six rows down; using a transfer tool, pick up loop in front of the floats and place on to corresponding N.

ALL SIZES

K 6 rows. Drop stitches 4 and 10 at left and stitches 3 and 9 at right of centre 0 six rows down; using a transfer tool, pick up loop in front of the floats and place on to corresponding N. K 6 rows *.

These 12 rows from * to * form patt.

Cont in patt and K 65 rows. RC shows 87. Place marker at left edge (right edge on second side panel). K 11 [7, 3] rows. RC shows 98 [94, 90]. Place marker at right edge for armhole (left edge on second side panel). K 76 [80, 84] rows. RC shows 174. Using B, K a few rows in st st and release from machine.

SECOND SIDE PANEL

Work as for First Side Panel, noting alteration in position of markers.

CENTRE BEAD PANEL

Push 40 Ns at centre of machine to WP. Using MT and A, cast on and K a few rows ending with carriage at right. Set carriage to hold.

* Set RC at 000. K 8 rows.

FIRST RIDGES

Push needles 4 and 12 at left and needles 5 and 13 at right of centre 0 to HP, K 1 row. Push needles 5 and 13 at left and needles 4 and 12 at right of centre 0 to HP, K 1 row. Continue to push one more needle to the left of each group to HP on each row until there are 5 needles in HP in each group. RC shows 13.

With latches of needles in HP closed, push Ns 4 and 12 at left and needles 5 and 13 at right of centre 0 from HP to UWP, K 1 row. Push Ns 5 and 13 at left and needles 4 and 12 at right of centre 0 from HP to UWP, K 1 row.

Cont in this way until all Ns are in WP. RC shows 18.

PLACE BEADS

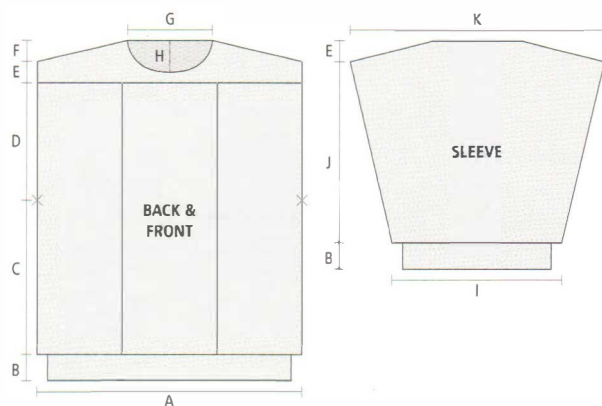
** Insert crochet hook through bead, slip hook through loop of stitch 17 at left and take off needle. Pull stitch through bead and replace loop on to empty needle. Pull bead to base of stitch.

Repeat with stitches 1 and 9 at left and stitch 8 at right **.

K 1 row, pulling bead under carriage as you

Diagrams

A = 51.5 [56, 61] cm
B = 4.5 cm
C = 29 [27.5, 26.5] cm
D = 22 [23.5, 24.5] cm
E = 3.5 cm
F = 4 cm
G = 16.5 cm
H = 6 cm
I = 31 [33.5, 35.5] cm
J = 33.5 cm
K = 47.5 [50, 52] cm



knit 1 row across. K 7 rows. RC shows 26.

SECOND RIDGES

Push needles 5 and 13 at left and needles 4 and 12 at right of centre 0 to HP, K 1 row. Push needles 4 and 12 at left and needles 5 and 13 at right of centre 0 to HP, K 1 row. Continue to push one more needle to the right of each group to HP on each row until there are 5 needles in HP in each group. RC shows 31.

With latches of needles in HP closed, push Ns 5 and 13 at left and needles 4 and 12 at right of centre 0 from HP to UWP, K 1 row. Push Ns 4 and 12 at left and needles 5 and 13 at right of centre 0 from HP to UWP, K 1 row.

Cont in this way until all Ns are in WP. RC shows 36.

PLACE BEADS

Place beads as before from ** to ** on needle 8 at left and needles 1, 9 and 17 at right of centre 0 *.

Rep from * to * 4 times more, placing marker at each end of 95th row. Cont in st st and K 10 rows. Using B, K a few rows and release from machine.

JOIN CENTRE PANEL TO SIDE PANEL

Push 78 Ns at centre of machine to WP. With carriage at left, K side of Centre Bead Panel facing and B at left, pick up a loop from row ends and place on to Ns with marker at centre 0. With K side of First Side Panel facing and B at left, pick up a loop from row ends and place on to same Ns with marker at centre 0. Push Ns to HP. Set carriage to knit sts back to WP. Using MT+8 and MY, K 1 row and cast off with a latch tool.

JOIN CENTRE PANEL TO 2ND SIDE PANEL

Work as for first join, but read Second Side Panel for First Side Panel and have B at right instead of left.

YOKE

Push 88 [96, 104] Ns to WP. With carriage at right and right side facing, replace sts below B on to Ns as follows:-

1 st on to each of first 24 [28, 32] Ns, 2 sts tog on to next N, 1 st on to each of next 38 Ns, 2 sts tog on to next N and 1 st on to

each of last 24 [28, 32] Ns. Unravel WY. Set RC at 000 **.

Using MT and MY, K 9 rows.

SHAPE SHOULDERS

Set carriage to hold.

* Push 5 [6, 7] Ns at right to HP, K 1 row. Push 1 N at right and 5 [6, 7] Ns at left to HP, K 1 row. Push 1 N at left to HP; rep from * 3 times more.

Push 5 Ns at right to HP, K 1 row. Push 1 N at right and 5 Ns at left to HP, K 1 row. Push 1 N at left to HP. 28 Ns rem in WP. Push Ns at opposite end to carriage from HP to UWP on next 2 rows. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to ** on Yoke.

Using MT and MY, K 2 rows.

SHAPE NECK

Set carriage to hold. Push 48 [52, 56] Ns at left to HP and cont on rem sts for first side. K 1 row. Push 1 N at neck edge to HP, K 1 row.

* Push 2 Ns at neck edge to HP, K 1 row. Push 1 N at neck edge to HP, K 1 row; rep from * once more.

Push 1 N at neck edge to HP, K 1 row. Push 1 N at neck edge to HP.

SHAPE SHOULDER

Push 5 [6, 7] Ns at right to HP, K 1 row. Push 1 N at each end to HP, K 1 row.

*** Push 5 [6, 7] Ns at right to HP, K 1 row. Push 1 N at right to HP, K 1 row; rep from *** twice more. Push Ns at right from HP to UWP, K 1 row **.

Push Ns at right to HP. With carriage at left, push 40 [44, 48] Ns at left from HP to UWP. Finish to correspond with first side to **, reversing shaping by reading left for right. Using a transfer tool, take Ns at right from HP to WP.

Using a length of MY, cast off centre 28 sts leaving empty Ns in WP. With wrong side of Back facing, replace sts on to same Ns. Unravel WY. Push Ns to HP. Set carriage to knit sts back to WP. Using MT+8, K 1 row and cast off with a latch tool.

SLEEVES

Push 53 [57, 61] Ns at centre of machine to WP with extra N at left. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000.

It's Only Natural

◀ 35 Using MY, K 10 rows. Shape sides by inc 1 st at each end on next and every foll 7th row until there are 81 [85, 89] sts and at the same time, cont in Pattern 1, dropping and picking up selected sts one at a time on next and every following 6th row until RC shows 124 as follows:-

* Drop stitches 1, 7, 13, 19 and 25 at left and stitches 6, 12, 18 and 24 at right of centre 0 six rows down. Using a transfer tool, pick up loop in front of the floats and place on to corresponding N. K 6 rows.

Drop stitches 4, 10, 16, 22 and 28 at left and stitches 3, 9, 15, 21 and 27 at right of centre 0 six rows down. Using a transfer tool, pick up loop in front of the floats and place on to corresponding N. K 6 rows *.

These 12 rows from * to * form patt.

Working increased sts into patt, cont in patt until RC shows 113.

SHAPE TOP

Set carriage to hold.

** Push 5 Ns at right to HP, K 1 row. Push 1 N at right and 5 Ns at left to HP, K 1 row. Push 1 N at left to HP; rep from ** 5 times more. Cont in st st. Push Ns at opposite end to carriage from HP to UWP on next 2 rows. Using MT+8, K 1 row and cast off with a latch tool.

WELTS

Push 70 [78, 86] Ns to WP. With wrong side facing, replace sts from lower edge on to Ns, gathering evenly.

* Unravel WY. Set RC at 000. Using MT and MY, K 13 rows. Using MT+6, K 1 row. Counting from right edge, place a bead on 3rd and every foll alt st then transfer st on to its adjacent N at right to form a picot edge, leaving empty Ns in WP. Pull beads down under sts. Push all Ns to HP. Set carriage to knit sts back to WP. Using MT, K 14 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. K 1 row. Using MT+8, K 1 row and cast off with a latch tool. Pull down on beads *.

CUFFS

Push 38 [42, 46] Ns to WP. With P side facing, replace sts from lower edge of sleeve on to Ns, gathering evenly. Work as for Welts from * to *.

COLLAR

Push 71 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 5 rows. Place a bead on each end st.

* K 3 rows. Place a bead on each end st; rep

from * 3 times more. K 2 rows. RC shows 19. Using MT+7, K 1 row. Counting from right edge, place a bead on 4th and every foll alt st (34 beads). Counting from left edge, transfer 2nd and every foll alt st on to adjacent N at right to form a picot edge, leaving empty Ns in WP. Pull beads down under sts. Push all Ns to HP. Set carriage to knit sts back to WP. Using MT, K 20 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. K 3 rows. Using MT+8, K 1 row. Place marker at centre 0. Cast off with a latch tool.

BLOCKING & PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Set in sleeves between markers, stretching to fit. Join side and sleeve seams. Sew collar into position with marker at centre back and ends at centre front. Sew underside of collar along beaded edges. ■

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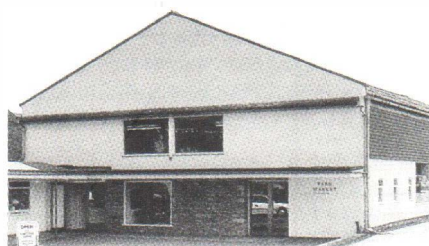
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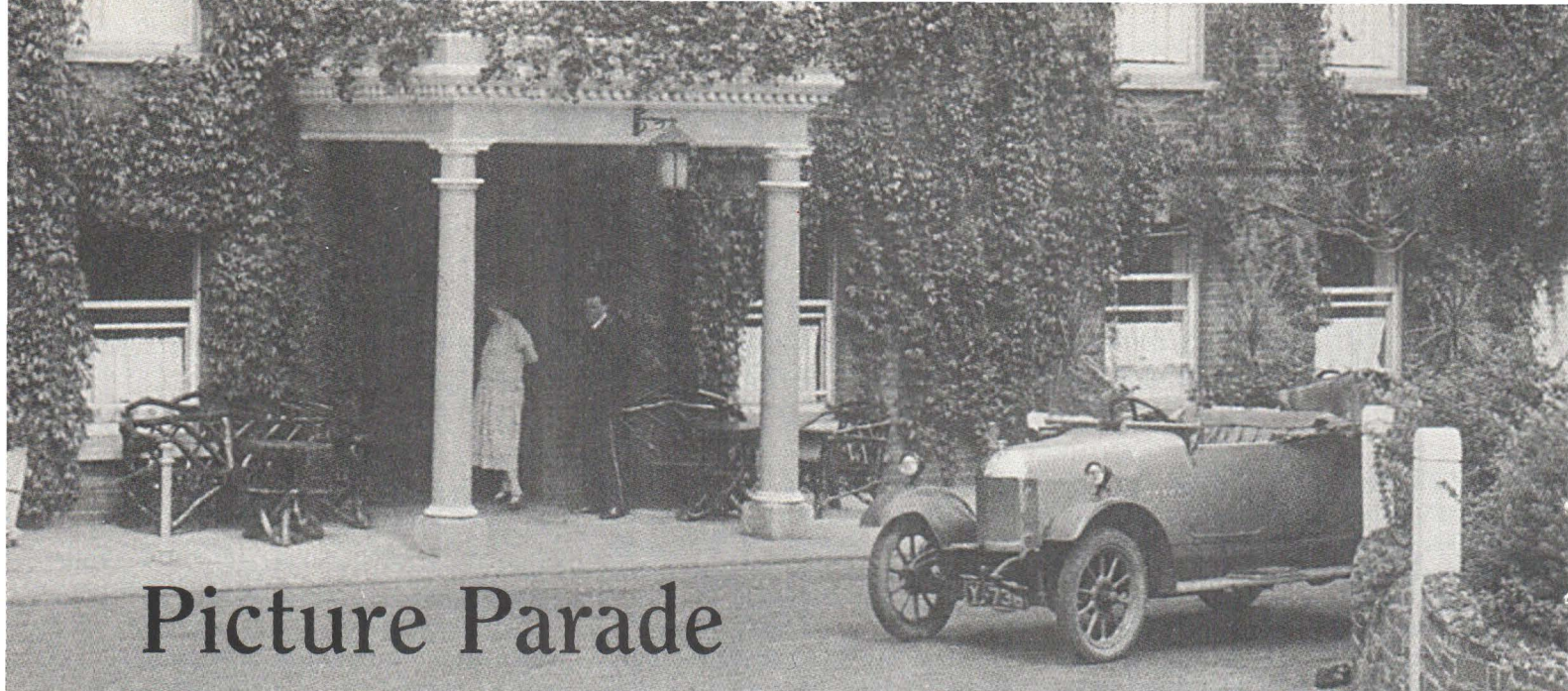
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Picture Parade

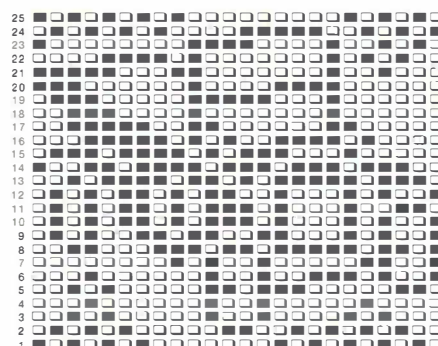
Tin Lizzie

"You can have any colour you like so long as its black." Dating from 1910, the original Tin Lizzie Model T Ford must be the best known car in the world and Jo Newton had fun turning the old lady into a knitting design, following on the popularity of the vintage rally car she did several months ago.

Henry Ford is supposed to have said, "you can have any colour you like so long as its black". Well, the colour choice was obvious but any bright background would look good as a contrast. There are a very few unavoidably long floats in the electronic picture. As I have suggested before, if long tails are left on the fine yarn which will bind the edges of the single motif, at the end of the knitting they can be used to catch down these floats.

response!) mail order and she loves to talk on the phone, or correspond by e-mail with fellow knitters. You can write to us at the usual address or get in touch with Jo direct:-

Jo Newton
Barrowby Old Hall
GRANTHAM, Lincolnshire NG32 1BX
Tel:- 01476-563111
E-mail:- jo.newton@btinternet.com
Website:- www.jonewton.co.uk ■



The 24-stitch motif can be used singly or repeating, on its own or to complement the larger one.

ANY REQUESTS?

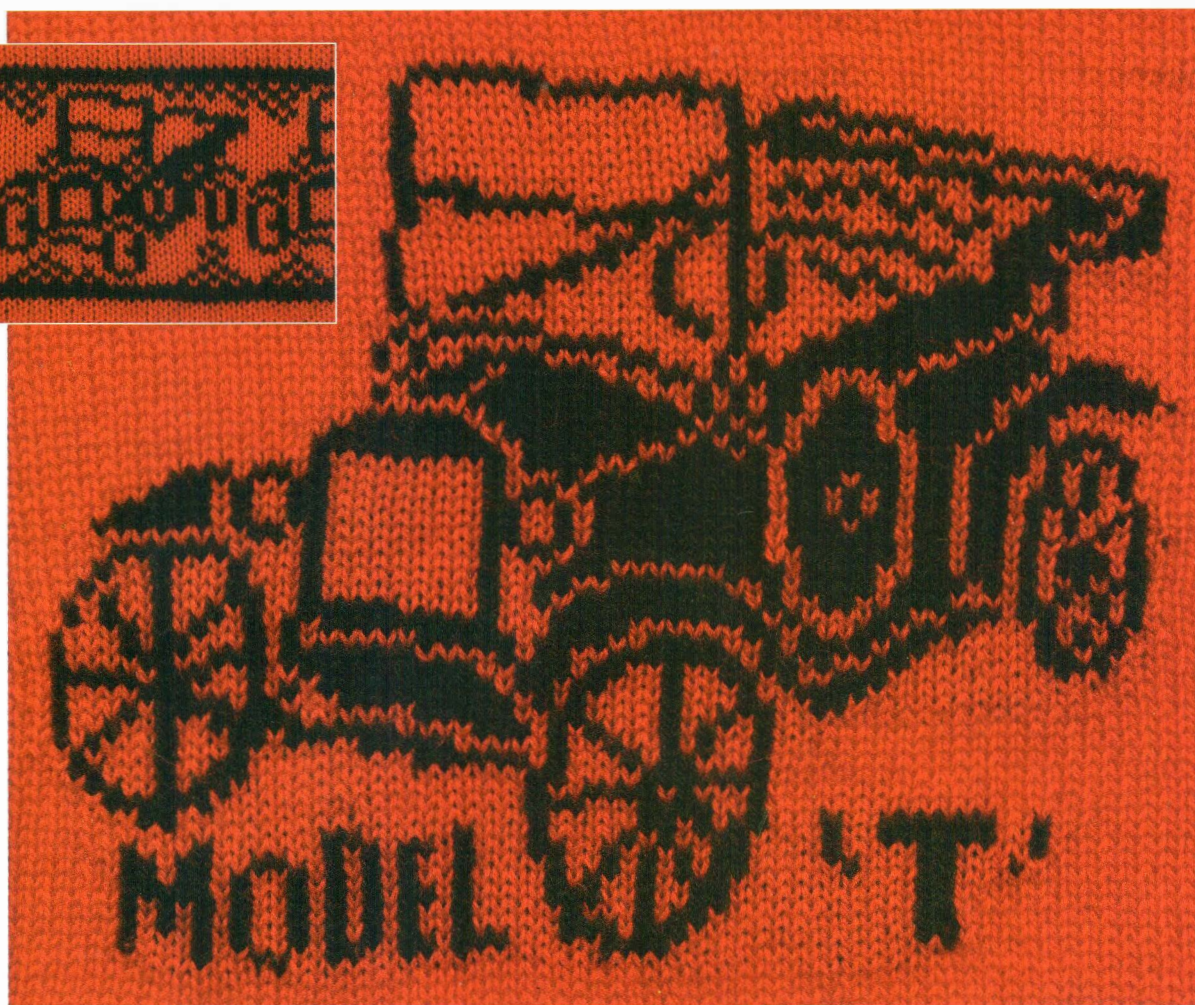
Jo is always pleased to work on special projects for you so if you have any new ideas for her, we'd love to hear from you. So often we all feel that we won't do something because we never win anything or never have the luck. Many of the designs that Jo has worked on have come as a great surprise to the recipients and she will work on any special request from our readers.

Don't forget that Jo will also put patterns on disk for Brother FB100 or DesignaKnit or for any other specific requests. All her pattern sheets and booklets are still available by (rapid



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DesignaKnit

A new look at original shaping

This month, we introduce a new face to the DesignaKnit feature and it's one you may remember. **Janet Purvis** used to run Dropin' Stitches at Stevenage and she's an extremely accomplished knitter, designer and writer. Diane Bennett has been trying to tempt Janet back into the fold and we're very pleased to bring you Janet's first article.

The great joy of this brilliant piece of software (to me anyway) is the ability to design and knit any shape I like, in any tension I like, in any size I like and in any yarn I like. However, total freedom to design any shape can be mind blowing. I remember taking my first electronic knitting machine home and being totally overwhelmed by the fact that I was no longer restricted to a 24-stitch pattern repeat. There was so much more I could now do, but did I? Not on your life!

Most of the garments that came off that machine had stitch patterns, which could have been knitted on a punchcard machine. I just knitted patterns that I could never be bothered to punch out cards, now that I only had to draw one repeat of the pattern. I confess (nearly 20 years later) that I can only remember knitting two garments that exploited the ability to knit a stitch pattern more than 24 stitches wide. Similarly with DesignaKnit, mostly it's a quick dive into Standard Shaping, select the shape, make a few adjustments on the styling screens, connect up to interactive and away I go.

Original Shaping sat there staring at me reproachfully, reminding me that buried under 30 years of doing other things, was a qualified needlework teacher who used to be very scathing of anyone buying a commercial sewing pattern. I am older and wiser now and have learned that anything that saves time is worth its weight in gold. So I hope this series of articles will introduce you to Original Shaping, not from square one but by using shape files created in Standard Shaping and refining them to your exact requirements in Original Shaping.

LET'S MAKE A START

The shops will soon be full of little strappy summer tops that are quick and easy to knit, so I thought that would be a good place to start.

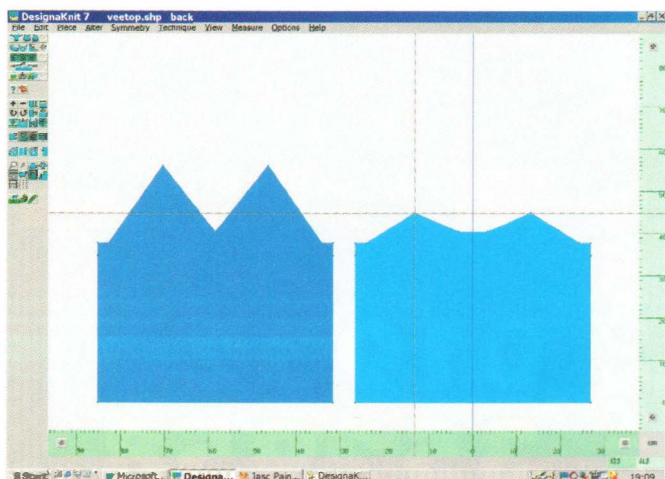


Figure 3



Figure 1

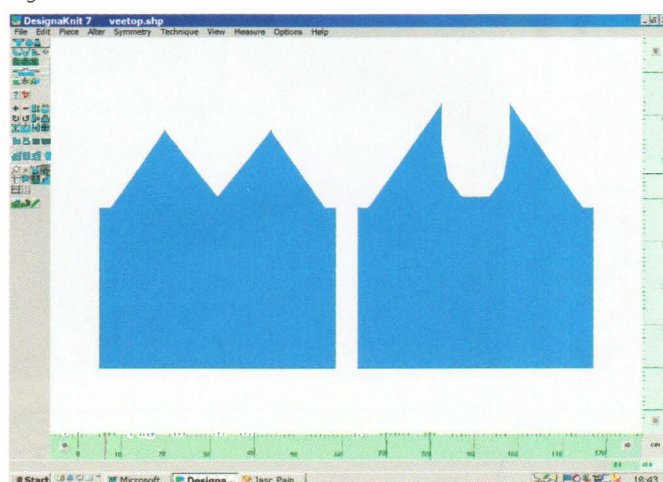


Figure 2

Open standard shaping and choose new garment, click in the boxes, adult, female, sweater, sleeve - raglan, front neck - vee, back neck - round, then click OK. On the next screen enter your tension from your tension square and any notes regarding the stitch pattern. Click OK. On the next screen select classic ease. Click OK. Click the standard size button and select the size required. Click OK. Click OK on the body measurements screen without making any alterations at this point.

Click on the body styling button (top left of the six little icons) and enter 0 for body rib. Click OK. Click on the neck styling button (middle of the top row of icons). Enter 0 in neck rib and widen the neck (Fig. 1). I find 24 cm about right and as a guide, measure across the front of your chest from bra strap to bra strap and lower the vee if required. Make the back neck depth the same as the front. It looks very strange, but don't panic. Save as veetop.

BACK TO BACK

Open original shaping, the four pieces should appear, click on piece from the menu at the top of the screen and the menu drops down. Select delete piece and the box opens, listing front, back, sleeve - left and right. Click on sleeve - left to highlight it, hold down the control (Ctrl) key and highlight sleeve - right as well and press OK. Click OK to the confirm deletion boxes for each sleeve. Although the front doesn't look too bad, the back looks silly so we will start with that (Fig. 2). Select it as the active piece by clicking in the middle of it. Delete the three points around the neck (click the minus sign on the top row of the set of buttons on the left of the screen then click on each point in turn). Add a point 12 cm from the centre and 4 to 5 cm above the top line (Fig. 3). Switch the large cursor on to help you get the correct position.

This shape now needs rounding to a smoother curve. First delete the points within the curve so that you have a straight line (Fig. 4). Click the neck curve button then anywhere on the line between the two points, the enter number box appears, type in five then click OK. In the select curve type box choose Number 4 by clicking in the box next to the figure 4 and click OK.

Move the cursor down so that the bottom of the curve is in line with the bottom of the front neck (Fig. 5). Click the left mouse button to fix the curve. The back is now finished (Fig. 6).

FRONT

The front neck is usually fine as it is, but if you would rather have a round neck follow the instructions for the back neck. I usually add a small amount of shaping to the side seams to narrow the garment at the waist. To do this click on the front to make it the active piece and add a point approximately 22 cm down the side from the

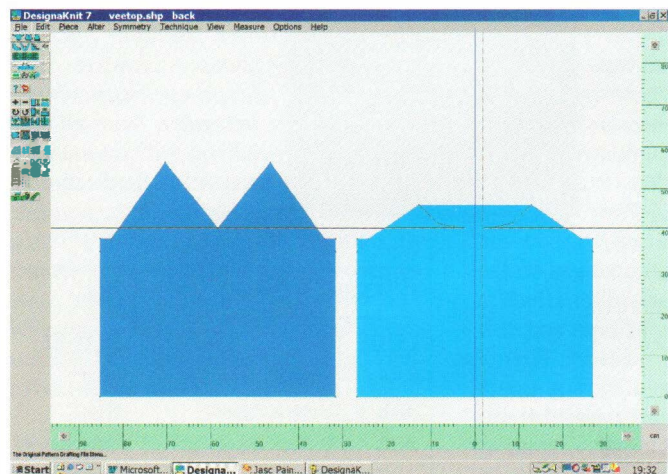


Figure 5

base of the armhole and approximately 5 cm in from the edge. Move the cursor down about 5 cm and add another point (Fig. 7). Copy these points on to the back using the large cursor to make sure they are in the same position. Save the shape as veetop, answer yes when the box appears asking if you want to overwrite the existing file. Now it's off to the knitting machine and knit it!

FINISHING TOUCHES

You can finish the neck and armhole edges with a row of crochet or one of the many knitted edges that I'm sure you already know. I usually finish the shoulder straps by crocheting a chain the required length, and then work a row of double crochet into both sides of the chain. If I've used a knitted trim on the neck and armhole, I like to knit a narrow strip of stocking stitch (usually three stitches) to the required length then work the same trim on to this strip. last of all, sew the straps in place to the points on the front and the back. ■

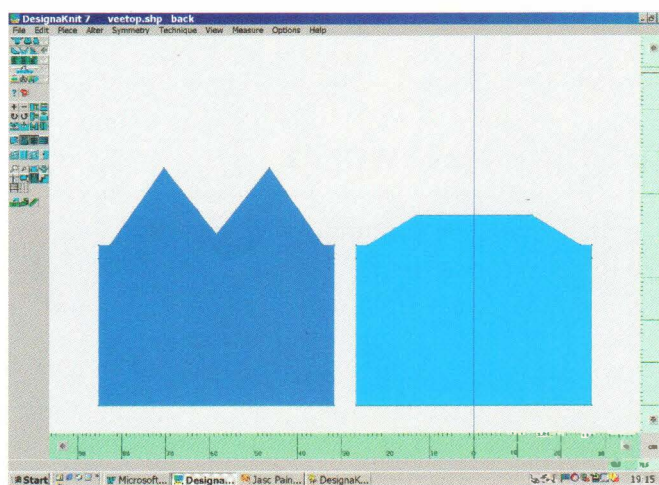


Figure 4

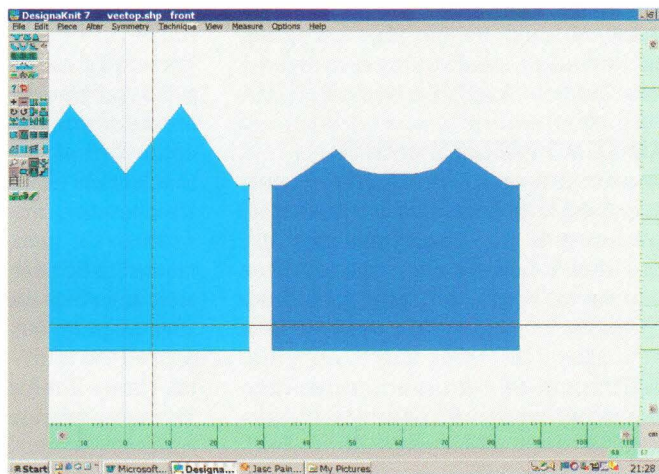


Figure 6

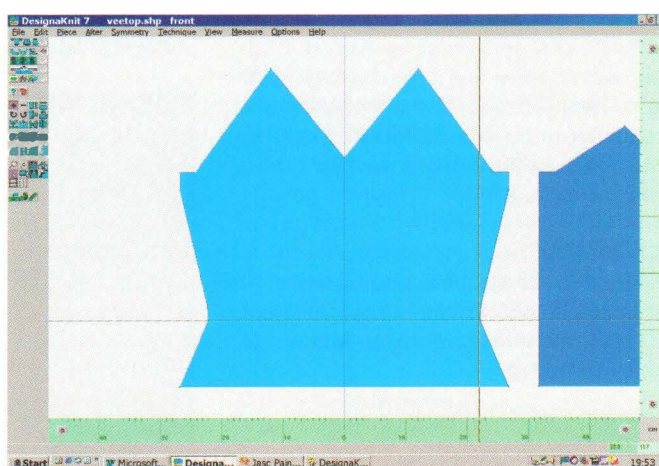


Figure 7

Get expert help on DesignaKnit from Diane Bennett

Readers will know that Diane Bennett is also a DesignaKnit contributor and she produces DesignaKnit Link, a newsletter for all DesignaKnit owners, which is £12.50 for a year (four issues and a disk). Subscribers can also meet other DesignaKnit owners online by joining the special online group for members. You can order any of these items or Diane's other books direct from Diane at the address given below. Alternatively, if you have the facility, you might like to visit Diane's website where secure online ordering is available. If readers need additional help, such as choosing a computer or the version of DesignaKnit which would be best for you - or if you want advice about a link or details of courses, please get in touch with Diane at the address shown below.

Orders for books, software and other items can be placed by post, 'phone, fax (overseas 00 +44 1275 540328), e-mail or using the new secure cart system on the website. When ordering by credit card please state your card number and expiry date. Although Diane's articles may not be in every issue of the magazine now, she's still available to all our readers and happy to help.

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Terry's Corner

A whole new world

As many of you will know, **Terry Mason** has been writing articles for us for quite a number of years. He usually concentrates on matters to do directly with knitting, but sometimes talks about computers. He's been absent from our pages for a while so why not catch up with him now!

I know that many of you have found my articles on computers helpful. Indeed, at my advanced years, if I can understand it – I believe anyone can! It's a while since you've heard from me and some of you may be wondering what has happened to me. Although the birthdays are adding up, I'm still alive and kicking so to find out what I've been doing, just read on.

KNITTING PATTERN WRITER

There have been substantial developments in the world of home computers. Indeed, technology is now moving at such a pace that there's nothing more obsolete than the one we bought yesterday! Windows® 95, swiftly followed by Windows® 98 were so wonderful that many of us thought they would last forever. As newer versions came along, they usually ran the same software – that is until Windows® XP arrived. Changes were forced on some of us and even peripherals such as printers had to be replaced. Not only that, early versions of software were considered by many (including myself) to be less "user friendly". Few of us had any choice and those updating a computer or buying one for the first time had no choice but accept a machine loaded with Windows XP.

UPDATING

For me, understanding and adapting to Windows XP has become essential, if I want to continue to help machine knitters to enjoy their craft.

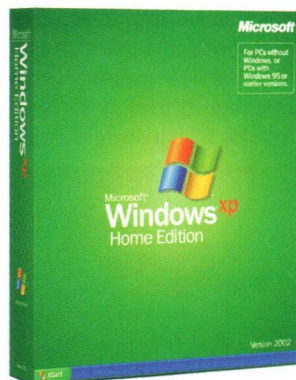
Naturally, this upgrade has required considerable thought and experiment. It's also needed much discussion and trials with knitters – for which I offer my sincere thanks.

There was no doubt in my mind that I had to find another way of making hard copies of the parts of my programme that knitters needed to take to their knitting machines. The method I'd used previously seemed to be a bit complicated and on the slow side. Not only that, knitters had to stop to print out each pattern and this seemed too much like hard work. First of all, I decided to keep the full screen graphics display because knitters thought it was easier to read and insert, or to select information by key selection. However, the mouse and pointer control everything else in the programme so I didn't need to worry about that side of things.

MAKING HARD COPIES

Over the years, knitters have told me that they would like a better method of making a hard copy, so I've developed a completely new concept in the form of pattern charts. When you install any of the programmes in my Knitting Pattern series, over 150 style and measurement sheets will be retained in the computer's memory, as well as the calculations. My system now prints out a full outline of the pattern automatically, which can be done even before you start. (Alternatively, it's possible to interrupt the programme if you wish to do so.) All the instructions are there, with spaces to put in the variables and this has a number of advantages:-

- ☞ It's very quick and easy.
- ☞ It's a normal Microsoft® Word File, which means that if you have a favourite style, you can print more copies if you wish.
- ☞ You can type any special notes on it.
- ☞ You can use the measurement sheets to transcribe patterns where the details of only a few sizes may be given.



All the styles in the programme have been selected by a two or three letter code, which is used to run the various patterns. However, as there over 150 from which to choose, knitters can hardly be expected to remember them all so a full index is now included and a small selection is given here.

CLASSIC STYLES

CODE	BODY	SLEEVE
AAA	V neck raglan	long
AAB	V neck raglan	short
ABA	V neck inset	long
ABB	V neck inset	short
ABC	V neck inset	sleeveless
BAA	Round neck raglan	long
BAB	Round neck raglan	short
BBA	Round neck inset	long
BBB	Round neck inset	short
BBC	Round neck inset	sleeveless

FASHION TOPS

BATWING DROP SHOULDER

AA	Straight neck	sleeveless
AB	Straight neck	square
AC	Straight neck	short
AD	Straight neck	modern

All the codes and pattern sheets are easily installed on the hard disk and can be opened by a single click with the mouse. When opened, they contain a number of coded icons and a single click on the one you're looking for will automatically be sent to your Word screen ready for printing. They're all very important improvements to my programmes and ones that knitters have applauded. If you'd like some more information, please get in touch with me at the following address:-

Terry Mason
15 Inishmoyne Green
ANTRIM, Northern Ireland
Tel:- 02894 462381
E-mail:- tcm2antrim@aol.com
Website:- www.terrymason.com

A Real Pioneer

Terry Mason was the real pioneer in writing software for home machine knitters. He started as far back as 1989, with the introduction of Classic Pattern Writer for the old Spectrum 48K and was given a free stand at the Esher Show, "for bringing something new to home machine knitting".



Terry's programmes have stood the test of time because he has an expert knowledge of home machine knitting. His programmes are easy to use and follow. They are supplied on floppy disc and contain simple instructions for installation on the hard disk with short cut icons.

You can quickly produce instructions for your own unique pattern in graphics and text and have details on screen in next to no time. They are used by happy knitters in many countries and suitable for any machine, any stitch, any yarn and any tension! All the patterns are complete, even down to the last buttonhole. Each disc contains a number of related styles and here are Terry's four most popular programmes, which cover practically every shape and style a knitter is likely to need.

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SIDEWAYS KNITTED TOPS £34.95

This is the programme for batwings and dolmans plus drop shoulders, cardigans and jumpers – either with or without plackets. It's ideal for extending your design library or knitting for larger sizes and has been very well received. (Order Code TM04.)

ALL PROGRAMMES ON ONE DISK £49.95

As a special offer to our readers, the four programmes detailed above are all available on one disk at a massive saving. (Order Code TM07.) There's also a special upgrade available for owners of Terry's Programmes. Please contact him direct for details.

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Should you require any further information including free and friendly help or advice, then enclose a self-addressed and stamped envelope with your order and mark the top left-hand corner *Terry Mason*.

For more information, please turn to our Trading Post section starting on page 44 and to place an order you'll find the coupon on page 58. We've only included brief details of these very extensive programmes and Terry will be very pleased to tell you more if you contact him at the address shown to the left.

Jo's Family Friends



NEW KID ON THE BLOCK

Don't forget to look out for **Jo's New Boys**. It's a collection of motifs for boys and tomboys, which have either been sold as individual sheets or have appeared in *Machine Knitting Monthly* magazine. The collection includes a fire engine, tractor, truck, train, landrover, quadbike, helicopter, aeroplane and digger. The designs are suitable for machines with a 60 stitch and 24 stitch pattern repeat.

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JO NEWTON

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Why not browse around our **Trading Post?** Each month we bring you a selection of machine knitting items you can order directly through us. The Order Coupon can be found elsewhere in the magazine - turn to page 3 to find out where.

ORDERING IS EASY

Simply fill in the coupon or write out your order on a plain sheet of paper and send it to us, together with your remittance. Your order will be treated with priority and can be sent by post or fax. We can accept cheques, postal orders, Mastercard, Switch or Visa payments by post; Mastercard, Switch and Visa orders will be processed immediately if sent by fax. Please do not send cash.

We do not anticipate that any item will be sold out, although all items are offered for sale subject to availability. It is possible that prices may have to change without notice, due to circumstances beyond our control. However, this is unlikely to happen if an order is placed whilst the current magazine is on sale. If you are concerned about availability, please telephone us before placing your order.

You can shop with confidence in the Trading Post, because all orders will be sent to you direct from the manufacturer. In the unlikely event that you have a query regarding the order, we shall be pleased to help if you telephone us Monday to Friday between 11.00 am and 2.00 pm.

Although all orders will be dispatched promptly, please allow 28 days for delivery. Please include a telephone number with your order; it will be treated with strictest confidence but it will speed up delivery of your order should there be a query.

NO POSTAL CHARGES

There is no additional charge for postage and packing. All of the prices quoted are fully inclusive.

RETURNS

If you should have reason to return any goods purchased from the Trading Post, in the first instance please contact the supplier direct for further guidance. We regret that we are unable to accept returned goods at our offices, but we will investigate any complaints.

Knitmates

Over the years Wendy Clark has specialised in American patterns. Ricki Mundstock's Magic Cables and Caryl Smith's Electronic Garter Carriage Patterns are especially popular. Price given below in brackets () includes a disk. Please state whether Brother or DesignaKnit, (Passap patterns - Creation 6 or DesignaKnit) is required.

RICKI MUNDSTOCK

Stocks are low - call 01628-783080 for details

KM03	Magic Aran 5 Electronic	£5.80 (£11.15)
KM04	Magic Bulky Collection	£9.80 (£14.45)
KM05	Bulky Collection 2	£9.80 (£13.95)
KM06	Electronic Sampler	£7.40 (£12.40)
KM07	Patchwork Pullovers	£7.40 (£10.40)
KM08	Patchwork Cardigans	£9.80 (£13.10)
KM09	Passap Tiffany E6000	£8.40 (£12.40)
KM10	Diamonds & Cables E6000	£6.40 (£9.80)

CARYL SMITH

KM11	Wrap Yourself in a Rainbow	£7.95
KM12	House of Cards	£7.95
KM13	SIFI (Set it and forget it)	£7.95
KM14	Braided Cable	£7.95
KM15	Chain Reaction sweater/cardigan	£7.95
KM16	Swan Lake	£7.95

Disks available for each pattern cost £4.00 each. Please state whether Brother or DesignaKnit when ordering.

Uppingham Yarns

Website:- www.wools.co.uk

Yarn colours available are White, Aran, Lemon, Pink, Red, Sky, Azure, Navy, Mint, Jade, Bottle, Silver Grey, Black

MACHINE KNITTING YARN

Please specify colour(s) from list above. Packs can be the same or mixed colours.

UYM001	1 x 500g cone 4-ply acrylic	£6.80
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* BEST BUY *

UYM002	10 x 500g cones 4-ply acrylic	£49.05
UYM003	1 x 1200g (approx) cone 2/30 acrylic	£15.05

* BEST BUY *

UYM004	10 x 1200g (approx) cones 2/30 acrylic	£84.55
UYM005	2 x 500g cones 4-ply crepe	£16.05

ACCESSORIES

Please specify machine type & number

Machine Needles

UYN001	10 Brother needles main bed	£3.55
UYN006	100 Brother needles main bed	£26.55
UYN002	10 Brother needles ribber	£3.55
UYN003	10 Silver/KM needles main bed	£3.55
UYN004	10 Silver needles ribber	£3.55
UYN005	10 Passap needles	£4.55

Machine Parts

UYP001	Passap orange stripper	£9.55
UYP002	Passap black stripper	£19.05
UYP003	Bellodor oil	£3.05
UYA002	Brother needle retaining bar	£14.05
UYA003	Silver/KM needle retaining bar	£17.05
UYA005	Brother blank punchcards	£7.55
UYA006	Silver/KM blank punchcards	£14.05



www.b-hague.co.uk

Here's a selection of linking machines, electric yarn winders and twisters, spares and knitting accessories.

LINKING MACHINES

HL01	D280H Hand Operated	£270.00
HL02	D280E Electric	£350.00
HL03	D290CE Chunky Electric	£396.00
HL04	D280FE Fine Gauge Electric	£475.05
HL05	Model 460 Commercial	£1400.04

HL06 Hand operated linker converted to electric. (Machine has to be returned to Hague) £125.05

LINKER ACCESSORIES & SPARES

HL07	Linker stand	£34.05
HL08	Needle threader	£3.05
Linker Needles (supplied in pack of 2)		
HL09	D280H	£5.00
HL10	D290E	£6.80



HL11 D290CE	£7.35
Spare linker points (supplied in pack of 10):-	
HL12 D280H & D280E	£4.80
HL13 D290CE & D290FE	£7.30
HL14 Point guard	£8.55
HL15 Spare ratchet springs (2)	£3.60

BOOKS ON LINKING

HL16 Diane Bennett	£4.00
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VIDEOS ON LINKING

HL17 Ruth Wood	£15.00
HL18 Diane Bennett	£15.00

ELECTRIC YARN TWISTERS & WINDERS

HL19 PDB 125g winder	£74.05
HL20 PDB 250g winder	£105.05
HL21 PDB 500g winder	£138.05
HL22 PDB 125g twister	£120.05
HL23 Spare bobbin, 125g winder	£1.85
HL24 Spare bobbin, 125g twister	£1.85
HL25 Spare bobbin, 250g winder	£2.55
HL26 Spare bobbin, 500g winder	£3.05
HL27 Spare drive belts for winders (2)	£2.55
HL28 Spare drive belts for twisters (2)	£2.55
HL29 Yarn tension mast, 125g winder	£21.05

KNITTING ACCESSORIES

HL30 Brother blank cards (10)	£6.55
HL31 KM & Silver blank cards (10)	£6.55
HL32 Cleaning brush, small	£2.05
HL33 Curved pick up tool, standard	£4.55
HL34 Curved pick up tool, chunky	£4.85
HL35 Cutting mat, 18x12 in	£9.55
HL36 Double-eyed bodkin	£1.25
HL37 French knitting machine	£14.05
HL38 Glass-head long pins (box 48)	£4.30
HL39 Knitting spray	£5.00
HL40 Latch tool, single	£1.55
HL41 Latch tool, double	£3.25
HL42 Machine cleaner	£5.00
HL43 Magnifier light	£15.05
HL44 Machine oil	£1.70
HL45 Mohair brush	£3.00
HL46 PDB pattern holder	£5.00
HL47 Pom-pon set	£6.30
HL48 Punch, 24 stitch universal	£16.30
HL49 Punchcard clips	£1.55
HL50 Punchcard marker	£1.55
HL51 Punchcard rolls, 24 stitch	£7.55
HL52 Ribber cast-on comb, 50 teeth	£8.30
HL53 Ribber cast-on comb, 36 teeth	£7.30
HL54 Ribber cast-on comb, 18 teeth	£5.54
HL55 Ring cutter	£1.80
HL56 Roller cutter	£8.55
HL57 Roller cutter replacement blade	£3.05
HL58 7x1 transfer tool	£7.00
HL59 Sewing thread stand	£8.55
HL60 Side/edge weights (2 small)	£7.55
HL61 Side/edge weights (2 large)	£8.55
HL62 Snips, 4 inch	£1.80
HL63 Snips, 5 inch	£2.55
HL64 Tension mast holder	£8.05
HL65 Twisting yarn stack	£15.55
HL66 Wool comb (De-Fuzzer)	£2.00

SPARE MACHINE NEEDLES (Pack 10)

HL67 Brother main bed	£3.55
HL68 Knitmaster/Silver main bed	£3.55
HL69 Brother ribber	£3.55

HL70 Knitmaster/Silver ribber	£3.55
HL71 Pfaff/Passap	£4.55
HL72 Brother garter carriage (each)	£3.05

TRICOT PRODUCTS

HL73 Not-A-Knot	£9.25
HL74 Brother De-Knit	£9.35
HL75 Knitmaster De-Knit	£9.35
HL76 Toyota De-Knit	£9.35
HL77 Anti-Loop	£9.35
HL78 Intarsia Multi-Yarn Break 16	£20.55
HL79 Intarsia Multi-Yarn Break 32	£27.00

Busy Bee **BASICS**

Website:- www.busybeebasics.co.uk

Listed below is just a small selection of Busy Bee's patterns for all the family and all machines.

STANDARD GAUGE PATTERN BOOKS

(ES) indicates extra special designs

BB01 Drop shoulder sweaters	£3.55
BB02 Summer tops in crêpe	£3.55
BB03 Dolmans	£2.05
BB04 Suitably basic	£2.05
BB05 V neck cardigans	£2.05
BB08 Spring classics	£3.55
BB09 English rib sweaters	£2.05
BB10 Fisherman's rib sweaters	£2.05
BB11 Saddle shoulder sweaters	£2.05
BB13 Schoolwear	£3.55
BB14 Summer collection (ES)	£2.55
BB17 Lace cardigans (ES)	£2.05
BB18 Tuck stitch cardigans (ES)	£2.05
BB21 Just for girls	£3.55
BB25 Classic Jackets	£4.05
BB26 Fair Isle sweaters for men	£4.55
BB28 Fair Isle designs for ladies	£3.55
BB31 Just for boys	£3.55
BB33 Longline ladies waistcoats	£2.05
BB34 Men's cardigans & slipovers	£3.05
BB37 Summer coolers (ES)	£2.55
BB38 Summer lace (ES)	£2.55
BB39 Baby's first year	£3.05
BB42 Impressions	£3.55
BB44 Modern girls keep warm	£3.05
BB46 Modern girls stay cool	£3.55
BB52 Tops for summer (ES)	£2.55
BB54 V neck designs for men	£3.55
BB60 Bright designs for under 5s	£4.05
BB62 Simply chenille	£3.05
BB63 Baby warmers	£4.55
BB67 Designed for summer	£3.05
BB68 Designed for summer (ES)	£3.05
BB72 Chenille cushions	£2.55
BB77 Baby today	£4.05
BB78 Simply summer	£4.05
BB79 GC Criccieth Castle	£4.55
BB80 Aviemore	£5.05
BB81 Glenshee	£4.55
BB82 GC Denbigh Castle	£4.05

Chunky gauge pattern books

BB19 Chunky designs Vol 1, ladies	£2.55
BB20 Chunky designs Vol 2, men	£2.55
BB29 Chunky designs Vol 3, DK	£3.05
BB50 Chunky classics	£3.55

Garter carriage pattern books

BB6 GC Garter carriage sweaters	£2.05
BB40 Baby carriage	£3.05
BB43 GC Dual carriageway	£4.05
BB48 GC Modern girls	£3.55
BB59 GC designs for under 5s	£4.05
BB71 GC Classic scarves	£2.05
BB73 GC Aran-style cushions	£2.55

Garter carriage classic collections

BB27 GC classics Skenfrith Castle	£4.55
BB30 GC classics Vol 2	£3.55
BB41 GC classics Vol 3	£3.55
BB45 GC classics Vol 4	£3.05
BB66 GC Powis Castle	£4.55

Garter carriage design collections

BB49 GC Design collection 1	£5.05
BB55 GC Monmouth Castle	£6.05
BB57 GC Design Coll for men	£4.55
BB58 GC Harlech Castle	£6.05
BB61 GC Summer in Panama	£5.05
BB64 GC Caernarfon Castle	£4.55
BB65 GC Country carriage	£5.05
BB69 GC Warm and wonderful	£4.55
BB74 GC Summer splendour	£5.05
BB75 GC Cardigan Castle	£4.55
BB76 GC Chirk Castle	£4.05

Garter carriage electronic collections

BB70 GC Cardiff Castle	£6.05
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Helpful books

BB201 Your Knit Leader Explained	£3.05
BB202 Busy Bee Guide to the GC	£4.05

TEMPLATES & BOOKS

BB200 Cut&Sew neck template 24-46 inch	£2.55
BB201 Your Knitleader in plain English	£3.05
BB202 Guide to the Garter Carriage	£4.05

Which disk for which book?

When ordering disks, please state which format you require - Brother FB100 (disk drive) or DesignaKnit.

BBFE1 80	£3.05
BBFI1 21,26,28,31,33,34,44,46,53,54,60	£6.05
BBFI2 81	£3.05
BBFS 22, 25, 32, 33, 42	£6.05
BBGC1 27, 30, 40, 41, 43, 45, 59, 73	£6.05
BBGC2 66	£3.05
BBGD1 48, 49, 55	£6.05
BBGD2 57, 58	£6.05
BBGD3 61	£3.05
BBGD4 64, 65, 73	£6.05
BBGD5 69	£3.05
BBGD6 74	£3.05
BBGD7 75	£3.05
BBGD8 76	£3.05
BBGE1 70	£4.05
BBGE2 82	£3.05
BBTS1 16, 18, 24, 51, 52, 60	£6.05

Made up your mind?
You'll find the order
coupon on page 58

Anjo Knitwear

Joy Golding specialises in Passap patterns and has a large selection of Quick Family Knits. All are "tried and tested" basics with around 20 different patterns plus saddle shoulder variations.



AJ01	Longstitch cardigan	£4.55
AJ02	Longstitch waistcoat	£4.55
AJ03	Longstitch edge-to-edge jacket	£5.55
AJ04	Aran-look jumpers, Duo	£4.55
AJ05	Aran-look jumpers, E6000	£4.55
AJ06	Aran-look jackets, Duo	£4.55
AJ07	Aran-look jackets, E6000	£4.55
AJ08	Diamond tuck jumpers, Duo	£4.55
AJ09	Diamond tuck jumpers, E6000	£4.55
AJ10	Man's 'Tom' jumper, Duo/E6000	£5.55
AJ11	Fisherman's rib jumper, Duo/E6000	£5.55
AJ12	Bazaar Makes (Duo/E6000)	£5.55
AJ13	Stocking st slipover (Duo/E6000)	£4.55
AJ14	Pattern Sheet No.1 jacquard tunic	£1.65
AJ15	Ladies Short Sleeve Coll No.1	£7.55
AJ16	Child's jigsaw jumper, Duo 80	£5.55
AJ17	Child's jigsaw jumper, E6000	£5.55
AJ18	Child's Col St Patt Coll, DK6 disk	£5.55
AJ19	First Steps in Passap Knitting	£6.55



Website : www.inex.fsnet.co.uk

Here's a selection of steaming kits, books, patterns and accessories. Beverley Ward has many lovely patterns and if you send a sae with your Trading Post order, she'll send you a full list. Mark the top left hand corner of your envelope IN-EX.

STEAMING KITS

Steam a skirt in a few minutes using one of the following kits

IN01	In-Ex Shadow Pleated Skirt Kit	£10.75
IN02	In-Ex A-line Skirt Steaming Kit	£10.75

FULLY PLEATED SKIRT ADD ON KITS

Kits add on to either the Shadow or A-line kits allowing you to steam a fully pleated skirt

IN03	Add On to A-line	£4.55
IN04	Add On to shadow	£6.55

BOOKS

IN05	Basic Shapes for Children	£6.75
IN06	4-ply Variations	£6.75
IN07	Pleated Skirt Pattern Book	£6.75
IN08	Shadow Pleated Skirt Book	£6.75
IN09	Steaming sweaters & cardigans	£2.85
IN10	Machine Embroidered Cards	£10.75



PATTERNS

IN11	Artistic Suit	£3.35
IN12	Bags of fun	£3.35
IN13	Embroidered Suit	£3.85
IN14	Garter Carriage Scarf	£2.35

IN15	Garter Panel Suit	£3.35
IN16	Garter Stitch Skirt	£2.35
IN17	Hand Tooled Lace Suit	£3.35
IN18	Ladders	£3.35
IN19	Rosebud	£3.85
IN20	Shadow Pleated Top	£2.35
IN21	Shawl	£2.35
IN22	Silky Suit	£3.85
IN23	Summer Tops	£3.35
IN24	Sunray Suit	£3.35
IN25	Tote Bag	£2.85
IN26	Tuck & Lace Suit	£3.85
IN27	Tuck Lace Scarf	£2.35
IN28	Twin Set Suit	£3.35
IN29	Woven Jacket & Skirt	£3.85
IN30	Zigzag	£3.35

MISCELLANEOUS

IN31	Yarn Guide	£1.35
A credit card sized yarn gauge, sample yarn holder & industrial yarn count/ply conversion list		
IN32	Skirt Steaming Video	£15.80
Why not learn with the experts? A step-by-step instruction video on how to knit and steam three different styles of skirt using the shadow, A-line and fully pleated skirt kits. The video includes joining side seams on the machine, grafting, pointed/straight hems, waistbands and the choice of different yarns. Highly recommended.		

Diane Bennett

Website:- www.dbknit.co.uk

BOOKS, TAPES & VIDEOS

DB01	Sewing & Embroidery Knits	£5.00
DB02	Garter Carriage Magic	£6.55
DB03	Double Jacquard Fabrics	£6.55
DB04	Double Bed Fabrics	£6.55
DB05	Fabrics & Designs	£6.55
DB06	The Hague Linker	£4.00
DB07	The Hague Video	£15.00
DB08	Brother 965, 950ii, 950 & 910 tapes	£5.40
DB09	Set of 3 tapes, as DB08	£15.55

USER'S GUIDES

Suitable for Brother electronic & DesignaKnit - please state which version required when placing your order.

DB10	KH950/950i	£6.55
DB11	KH970, 965, 900, 930, 940, 270	£6.55

DESIGNAKNIT BOOKS

DB12	DesignaKnit A Sweater	£7.00
DB13	DKnit User's Guide, DK6 & 7	£7.00
DB14	Computer Graphics & DKnit	£7.00
DB15	DKnit Original Shaping, DK6	£7.00
DB16	DKnit Link Digest	£7.00
DB17	DK7 for DK6 includes book, disk	£8.80
DB18	Book & CD for DKnit A Sweater	£10.30
DB19	D/bed col changer, Brother, YC5/6	£7.00
DB20	D/bed fabrics, Japanese machines	£7.00
DB21	Double jacquard, Japanese models	£7.00
DB22	Garter Carriage Magic	£7.00
DB23	Paint Shop Pro 6/7 for DK6/7	£14.55



Jo Newton



www.jonewton.co.uk

Designs are suitable for 24 and 60 stitch punchcard and electronic machines. Each subject has a 60 stitch picture and complimentary 24 stitch patterns. Jo has a selection of designs covering almost every subject and we have listed below just a small selection. Send a SAE with any Trading Post order for a full list and mark the top left hand corner JO NEWTON.

JN01	Activities - indoor & outdoor	£3.70
JN02	Companions, lots of cats & dogs	£3.60
JN03	Family Friends, lots of pet portraits	£4.40
JN04	Farmyard Vol 1 inc shire horse	£3.60
JN05	Farmyard Vol 2, inc border collie	£3.60
JN06	Horses - 28 realistic equine motifs	£3.65
JN07	Jo's activities, 60 & 24 stitch	£3.50
JN08	Jo's border collies	£3.30
JN09	Jo's horses, 28 motifs	£3.60
JN10	Jo's rock & roll band	£3.10
JN11	Nature Studies, wildlife	£4.40
JN12	New boys, 60 & 24 stitch	£4.40
JN13	Pets, 24 stitch, ideal for beginners	£3.10
JN14	Signs of the zodiac	£4.40
JN15	Sports, inc American football	£3.60
JN16	Sports 2, inc fishing & tennis	£3.60
JN17	Wildlife, inc dolphins	£3.70

DISKS

Above patterns available on disk for Brother & DKnit. State book & format when ordering

JN18	Disk of patterns	£5.30
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Website - www.terrymason.com

Computer software for most computers, used by happy knitters in many countries, with friendly after-sales help and advice. Suitable for all PCs including Windows 95 with installation files. **XP version now available, please enquire.**

COMPUTER PROGRAMS

TM01	Sideways Knit Top	£35.00
Terry's latest programme with full instructions and detailed help screens for batwings, dolmans, drop shoulders, round and V-neck cardigans. Sideways knitting made easy down to the last buttonhole!		
TM02	Knitting Pattern Writer	£35.00
Classics in standard sizes or your own measurements		
TM03	Pattern Writer II	£30.00
Traditional styles		
TM04	Knitting For Children	£30.00
Tops, cardis and T-shirts inc dressing gowns		
TM05	Knitters Source Database	£30.00
A useful database to record patterns & articles		
TM06	Knitters Database	£30.00

BARGAIN BUY

TM07	All TM programmes on 1 disk	£55.00
Great value, any size or style in seconds		
TM08	Special price upgrade	£??.??
Please ask for price details		

Sewing Supashop

Our non-stop, mail order shop

Our Trading Post has proved popular, providing a mail-order service for those who aren't lucky enough to have a local shop or supplier. Now we bring you the Sewing Supashop, exclusively for machine embroidery.

**Order
coupon on
page 58!**

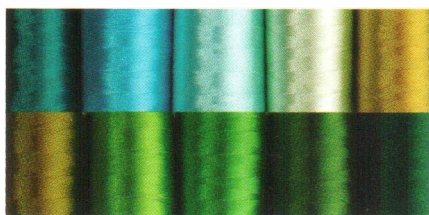
BSK Starlite Threads

Top quality machine embroidery thread, 100% rayon #40 on 1000 metre spools.



Special Offer Pack 1

BSK01 Variegated Shades **£26.00**
0007 Variegated Peach; 0105 Variegated Russet;
0201 Variegated Reds; 0209 Variegated Blues;
0215 Variegated Greens; 0008 Variegated Lilac;
0106 Variegated Mauve; 0208 Variegated Yellow;
0210 Variegated Purple; 0394 Variegated Baby Blue



Special Offer Pack 2

BSK02 Green Bunch **£26.00**
3139 Aqua; 4106 Mint Green; 4116 Sage Green;
4130 Forest Green; 4152 Bright Green;
3141 Turquoise; 4109 Leaf Green; 4120 Brass;
4141 Teal Green; 4155 Grass Green



Special Offer Pack 3

BSK03 Red Berries **£26.00**
1104 Candy Pink; 1109 Old Rose; 1119 Mauve;
1169 Scarlet; 1184 Dark Fuchsia; 1106 Rose Pink;
1117 Cerise; 1149 Wine; 1178 Vermilion; 5103 Lilac



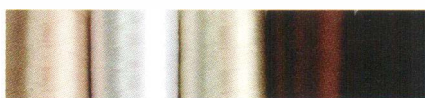
Special Offer Pack 4

BSK04 Moody Blues **£26.00**
3013 Light Blue; 3109 Electric Blue; 3118 Royal
Blue; 3124 Navy; 6102 Silver; 3105 Sky Blue;
3112 Deep Grey; 3120 Prussian Blue; 5112 Purple;
6108 Pewter



Special Offer Pack 5

BSK05 Sunset Mix **£26.00**
1131 Soft Coral; 2107 Orange; 2133 Yellow;
7106 Light Brown; 1138 Tangerine; 2109 Cream;
2140 Mango; 7116 Deep Gold; 6123 Linen;
8101 White



Special Offer Pack 6

BSK06 Neutrals **£14.00**
8101 White; 7124 Dark Brown; 9000 Black;
6123 Linen; 8104 Warm White

Stabilisers

Tear Away

Firm backing for use with embroidery. Place between frame and hoop with fabric and just tear away after stitching.

BSK07 90 cm x 5 m **£7.99**

Iron On Tear Away

Temporary iron on backing for use with most embroidery and great for difficult placements. Iron on to the back of the fabric, frame and hoop. After stitching, just tear away.

BSK08 75 cm x 5 m **£9.50**

Wash Away

Soft, pliable water soluble backing. After stitching, just rinse or wash away. Available in two sizes.

BSK09 46 cm x 5 m **£6.99**

BSK10 46 cm x 10 m **£10.99**

Starlite Sticky

No more hoop marks, stretching or pulling, puckering or distortion. Ideal for placing and aligning and preventing fabric popping out of hoop. No top hoop is required.

BSK11 27 cm x 1 m **£2.99**

BSK12 27 cm x 3 m **£9.99**

BSK13 27 cm x 8 m **£20.99**

BSK14 50 cm x 25 m **£50.99**

BSK15 50 cm x 5 m (for Giant Hoop-it-All) **£14.99**

SuperStretch

SuperStretch is an iron-on stretch backing that's suitable for embroidery on stretch fabrics, especially knitwear. Great for covering floats, too!

BSK16 90 cm x 5 m in White **£10.99**

BSK17 90 cm x 5 m in Charcoal **£10.99**

THIS MONTH'S SPECIAL OFFER

By Phyllis Moran

Embroidery Hints **£4.00**

Tote Bag **£4.00**

Padded Book Covers **£4.00**

Pin Cushion Tidy Bag **£4.00**



Diane Bennett Starter Pack

Includes Sticky, Iron-On Sticky, Sticky Sheets and Water Soluble stabiliser, with notes on how to use them.

DB24 **£8.50**

Magic Embroidery Film

Use as a conventional backing paper to prevent slipping. Use on top of fabric with knitwear or towelling to prevent stitches disappearing into fabric. Stitch directly on a double thickness to create appliqués. When film is removed, only embroidery remains!

BSK18 50 cm x 2 m **£3.99**

BSK19 50 cm x 10 m **£10.75**

Embroidery Stitch Eraser

Battery operated stitch remover removes unwanted embroidery designs and stitches quickly and easily without removing stabiliser or damaging fabric.

BSK20 Stitch Eraser **£18.99**

Books

Beverley Ward's collection of 20 card projects using different fabrics and stabilisers to create personalised greeting cards. Suitable for all makes and models of embroidery machine.

IN33 Card Tricks **£10.70**



E-Touch design cassettes

Extra cassettes for the Brother e-touch machine.

BSK21 Alphabet **£25.99**

BSK22 Mickey **£28.99**

BSK23 Chenille **£28.99**

BSK24 Biscuit Font **£28.99**

BSK25 Honey Toys **£28.99**

BSK26 Pop Mix **£28.99**

Videos

Beverley Ward's new video includes everything a beginner needs to know about digitized machine embroidery. Comes with a free CD-ROM for PC (worth £10) containing designs used in the video, with a printable projects book and T-shirt template.

IN34 Beginners Guide to Machine Embroidery **£21.50**

Greystone

Designed by Anne Chapman

We've chosen three subtle shades of Yeoman Panama for this sweater. It's a lovely blend of cotton and acrylic with a crisp, smooth finish. This popular and easy to knit four ply yarn has an extensive colour range to suit all tastes.

Pattern Information

MEASUREMENTS

To fit chest 97-102 [107-112] cm, 38-40 [42-44] in.

Actual size 112 [120] cm, 44 [47½] in.

Length to shoulder 70 [72] cm, 27½ [28½] in.

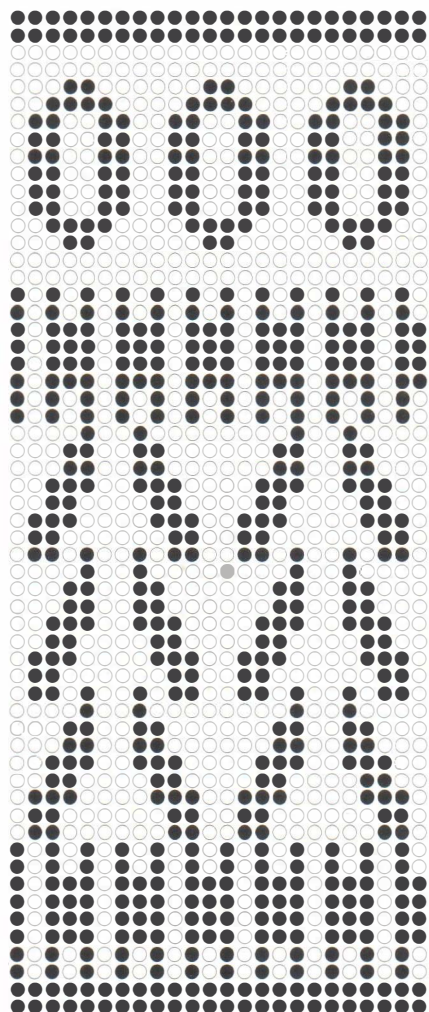
Sleeve seam 50 [52] cm, 20 [20½] in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

32 stitches and 40 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial approximately 6).

Punchcard Chart



For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used knit side of knitting as right side of garment.

b) Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting and require two rows of holes punched at both ends of card for joining.

c) Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 2 rows MC/A, 2 rows A/B, 2 rows MC/B, 28 rows MC/A, 2 rows MC/B, 2 rows A/B, 2 rows MC/A, 2 rows A only in feeder 1/A (st st), 4 rows MC/B, 2 rows A/B, 4 rows MC/B and 2 rows A only (st st).

These 54 rows form pattern.

Knitting Instructions

BACK

With carriage at right and using MC, cast on 182 [194] sts at centre in 1x1 rib.

* K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 34 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT and A, K 2 rows. Release card and cont in Fair Isle patt **. K242 [250] rows. RC shows 244 [252].

SHAPE NECK

Note patt row on card. Using nylon cord, K 109 [115] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side.

K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. 61 [67] sts. K 2 rows. Using WY, K a few rows in st st and release from machine.

With carriage at right, unravel nylon cord over 36 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine.

Diagrams

A = 56.5 [60.5] cm

B = 7 cm

C = 63 [65] cm

D = 18.5 cm

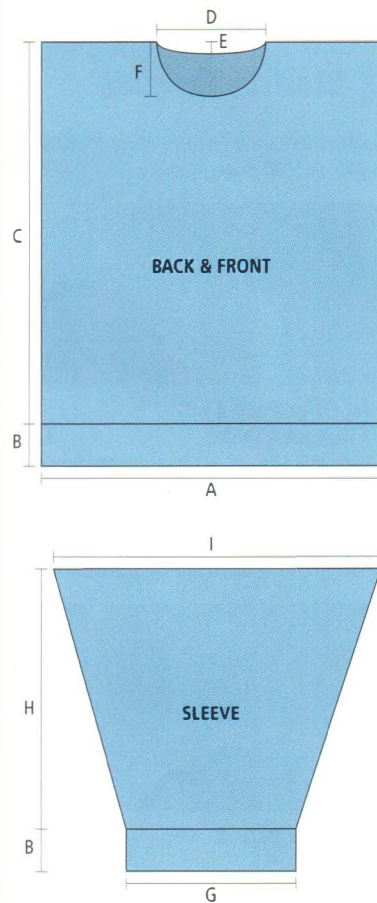
E = 2 cm

F = 8.5 cm

G = 28 [30] cm

H = 43 [45] cm

I = 51.5 [53.5] cm



With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping.

FRONT

Work as for Back to **.

K 216 [224] rows. 34 rows less have been worked to shoulder than on Back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 101 [107] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 3 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 61 [67] sts rem. K 10 rows. Using WY, K a few rows in st st and release from machine.

With carriage at right, unravel nylon cord over 20 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release.

With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber. If you don't have a ribber, work ribs in mock rib.

MATERIALS

Yeoman Panama

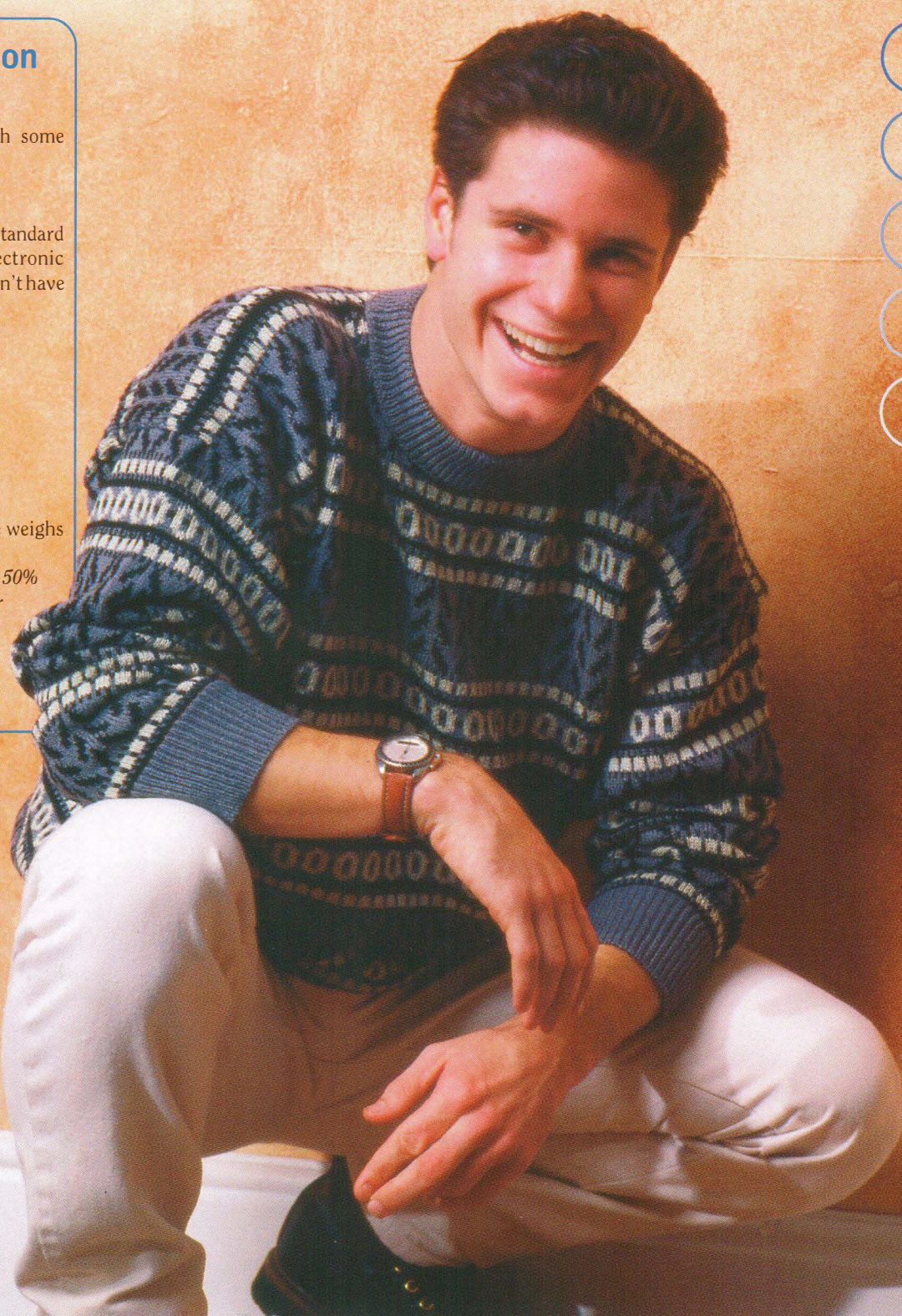
1 x 500g cone in Seal (MC).
1 x 500g cone in Black (A).
1 x 500g cone in Kiwi (B).

GARMENT WEIGHT

Finished garment in second size weighs 690g.

The fibre content of this yarn is 50% Cotton, 50% Acrylic. For further information, please write to Yeoman Yarns, 36 Churchill Way, Fleckney, Leicester LE8 0UD.

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carriage to left without knitting. Release card and continue in Fair Isle pattern. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using MC, cast on 90 [96] sts at centre in 1x1 rib. Work as for Back from * to **.

K 2 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 166 [172] sts. K 19 [27] rows. RC shows 172 [180]. Cast off.

TO JOIN RIGHT SHOULDER

Push 61 [67] Ns to WP. With K side of right

back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and appropriate colour, K 1 row. Cast off.

NECKBAND

Push 170 Ns to WP. With K side facing, pick up 100 sts around front neck and 70 sts around back neck and place on to Ns. Unravel WY.

Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT- 5/MT -5, K 36 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Set in sleeves, matching centre to shoulder seams: Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, back stitch through open loops of last row worked in MC. ■

Easter Fare

MKM designs

Here's some seasonal fare with plenty of time for knitting. They're ideal for using up oddments of four ply and you can say goodbye to a tension swatch this time!



Pattern Information

TENSION

No tension square is necessary. Suggested tension dial setting approximately 7.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

- a) We used knit side of knitting as right side.
- b) When shaping in UP, always take yarn round first inside N in HP to prevent a hole forming.

Knitting Instructions

Easter Bunny

BODY

Push 60 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT+3 and

MC. K 34 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. Using MT+1, K 16 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

Push 30 Ns to WP. With P side facing, replace sts from first row on to Ns placing 2 sts tog on to each N. Unravel WY. Using MT and MC. K 2 rows *.

APRON

Push 8 Ns at left and right from WP to HP. Cont on centre 14 Ns.

Using A, K 50 rows. Break yarn. Make a hem by placing loops of first row worked in A on to corresponding Ns. Push Ns from HP to UWP. Using MT-2 and A, K 4 rows.

TOP

Using MT+1 and MC, K 12 rows.

HEAD

Using MT+3 and A. K 18 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. Using MT-1, K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

ARMS (KNIT 2)

Push 20 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right.

Set RC at 000. Using A, K 20 rows. Using MT+1 and MC, K 10 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

EARS (KNIT 2)

Push 12 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using A, K 14 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

POMPON TAIL

Push 10 Ns to WP. Push centre 6 Ns back to NWP. Using A. wrap yarn around Ns 150 times. Tie tightly in the centre and release from machine. Cut loops and trim to shape.

General Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Any suitable 4-ply yarn

EASTER BUNNY

A small amount in Blue (MC), White (A), Black (B) and Pink (C).

Stuffing.

Small wicker basket.

EASTER DUCK

A small amount in Pale Yellow (MC), White (A), Blue (B), Gold (C) and Black (D).

Stuffing.

Small wicker basket.

EGG COSIES

BUNNY

A small amount in White (MC), Blue (A), Pink (B) and Black (C).

CHICK

A small amount in Pale Yellow (MC) and Black (C).

Orange felt.

CLOWN

A small amount in White (MC), Blue (A), Gold (B), Black (C) and Pink (D).

EASTER BONNET

A small amount in white (MC), Gold (A), Pale Yellow (B), Blue (C), Black (D) and Pink (E).

BABY BUNNY & BABY CHICK

BABY BUNNY

A small amount in White (MC), Pale Yellow (A), Blue (B), Pink (C) and Black (D).

Stuffing.

38 cm, 15 in pale yellow ribbon.

BABY CHICK

A small amount in Pale Yellow (MC) and Black (C). Orange felt.

Stuffing.

38 cm, 15 in blue ribbon.

MAKING UP

Draw up sts at lower edge and join back seam. Sew a line of gathering sts at neck. Turn to right side and stuff. Pull up gathering sts at neck and fasten securely. Draw up sts at top of head and fasten securely. Join side seams of apron and sew down the two corners with tiny sts. Thread a length of yarn through sts at lower edge of arms and unravel WY. Draw up paw sts and join arm seam. Turn to right side and stuff. Join arms to body.

Thread a length of yarn through sts at lower edge of ears and unravel WY. Draw up sts at lower edge of ears to slightly gather and attach to head. Draw up sts at top of ears and fasten off securely. Embroider

eyes in MC, nose and whiskers in B and mouth in C. Using B, embroider three lines on paws. Using MC, embroider lazy daisy stitch flower on apron. Sew on tail. Finally, sew the wicker basket to the paw with tiny stitches.

Easter Duck

BODY

Work as for body of Easter Bunny from * to *.

TOP

Using MT-2, K 4 rows. Using MT+1, K 12 rows.

HEAD

Using MT+3 and A, K 8 rows. Push 11 Ns at left and right from WP to HP. Cont on centre 8 Ns.

Using MT+1 and C, K 10 rows. Dec 1 st at each end of next 2 rows. Inc 1 st at each end of next 2 rows. K 10 rows. Break yarn. Push Ns from HP to UWP. Using MT+3 and A, K 10 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. Using MT-1, K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

WINGS (KNIT 2)

Work as for arms of Easter Bunny.

BONNET

Push 30 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT+3 and B, K 8 rows. Using MT, K 1 row. Using MT+3, K 8 rows. Make a hem by placing loops of first row worked in B on to corresponding Ns. Unravel WY when work is completed. Using MT, K 1 row. Using MT+1, K 10 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. Using MT-2, K 6 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

SHAWL

Using B, cast on 60 sts by hand. Set RC at 000. Using MT+1, K 10 rows. Dec 1 st at each end of every row until 2 sts rem. Fasten off.

TWISTED CORDS (MAKE 2)

Using B, cut a length 152.5 cm. 60 in long. Fold in half. Tie a loop at each end. Attach one loop to a door handle. Twist the other end, then fold in half, allowing it to twist itself tog.

MAKING UP

Draw up sts at lower edge and join back and beak seams. Sew a line of gathering sts at neck. Turn to right side and stuff. Pull up gathering sts at neck and fasten securely. Draw up sts at top of head and fasten securely. Thread a length of yarn through sts at lower edge of wings and unravel WY. Draw up sts and join wing seams. Turn to

right side and stuff very lightly, so that they are quite flat. Join wings to body. Embroider eyes in D. Draw up sts on bonnet and fasten securely. Attach cords to side of bonnet. Place bonnet on duck's head and tie in a bow. Gently press shawl to prevent curling, wrap around duck and attach with tiny sts. Sew wicker basket to wing with tiny sts.

Egg Cosies

BUNNY

MAIN PART

Push 40 Ns to WP. Push the 3rd and every foll alt N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MC, K 6 rows. Using MT-5, K 1 row. Using MT-3, K 6 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT, K 17 rows. Transfer every alt st to adjacent N, Push empty Ns to NWP. Using MT-3, K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

EARS (KNIT 2)

Work as for Ears of Easter Bunny using MC instead of A.

MAKING UP

Draw up sts at top of head and join back seam. Thread a length of yarn through sts at lower edge of ears and unravel WY. Draw up sts at lower edge of ears to slightly gather and attach to head. Draw up sts at top of ears and fasten off securely. Embroider eyes in A, nose in B and whiskers in C.

CHICK

TO KNIT

Work as for main part of Bunny.

MAKING UP

Draw up sts at top of head and join back seam. Embroider eyes in C. Cut a diamond shape in felt for the beak. Sew into position with tiny sts.

CLOWN

TO KNIT

Push 40 Ns to WP. Push the 3rd and every foll alt N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MC, K 6 rows. Using MT-5, K 1 row. Using MT-3, K 6 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT, K 10 rows *.

Using MT+3 and A, K 4 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. Using MT, K 2 rows. Dec 1 st at each end of every row until 2 sts rem. Fasten off.

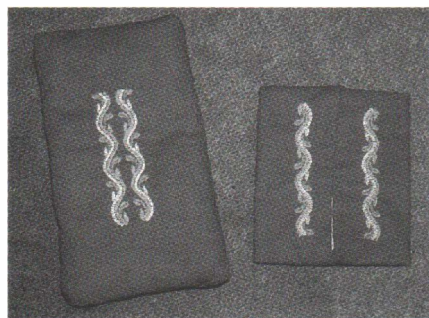
53 ►

Machine Embroidery

Designs for Knitwear

One of the problems when embroidering on knitted fabric is finding the right type of design. This month, Diane Bennett guides us through the maze and brings us a great reader offer.

The tissue holder and spectacle case set (see Sew 1) are made with a firm fabric, which can be embroidered with a design that's quite heavy. Larger designs are very successful when used on garments made with fabric. Knitted fabric, however, can be very stiff when embroidered with a large design with a large number of stitches.



SEW WHAT?

So what designs can be used instead? There are several types including lace and quilting, but probably the most effective is cross stitch. The lace butterfly (see Sew 2) is taken from Brother lace card 29. There are more lace designs available for this machine and for most other embroidery machines. The satin stitch areas can be quite dense and hard, but there are areas with no embroidery. It's always best to check the suitability by testing on a sample first. These designs are also ideal to be used as motifs, as shown. I suggest that you use a very light weight fabric such as net or



organdie, which can easily be cut away. To stabilise this, use one or two thicknesses of water soluble both above and below the main fabric.

TRY QUILTING

Designs for quilting are also ideal for machine embroidery on knitting, because they are made up simply of running stitch. The one shown in Sew 3 is taken from Brother Card 22. Owners who have software for their sewing machine could create this type of design quite easily by taking a suitable outline and converting it just for running stitch. For the more adventurous, try experimenting with creating. Work on just a quarter of the design then copy and turn to complete it.

CROSS STITCH

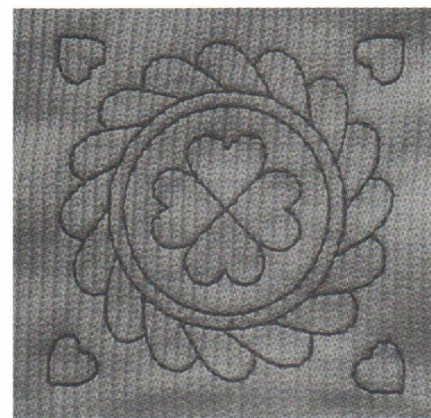
The advantage of cross stitch is not only that it is lighter in weight than designs based on satin stitch, but also the open areas within it combine knitting and embroidering in a very subtle way.

Although a limited number of cross stitch designs are available, the ability to design your own makes it possible to use any small picture or a design for hand cross stitch, opening a wide range of possibilities. The cross stitch cat (see Sew 4) is one of my own designs, created with some excellent software called Turbo Cross. It's available on special offer from Diane, who will be telling you more about it next time.

TURBO CROSS

Turbo Cross is normally £74.95 but if you order it from Diane Bennett before 31st May 2004, you can buy it for just £69.95, saving £5. It's suitable for use with current Husqvarna, Pfaff, Brother, Artista and Janome software and the designs can be saved to disk for the Brother Galaxie 3000. If you're interested or have more questions, please contact Diane for more information at the following address:-

Diane Bennett
9 Huntley Grove
Nailsea, BRISTOL BS48 2UQ
Tel:- 01275-810067
Website:- www.dbknit.co.uk



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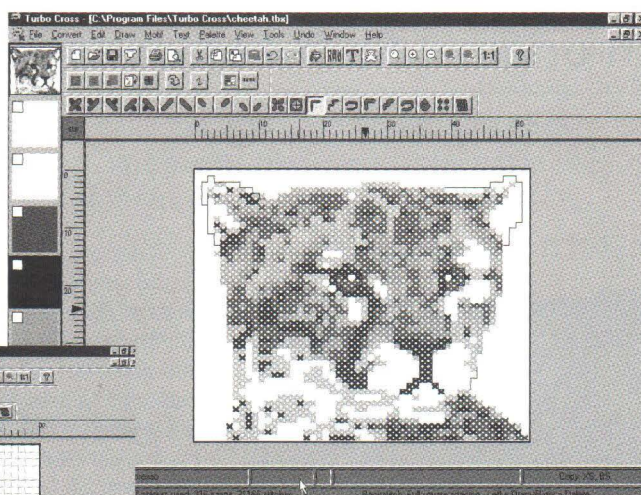
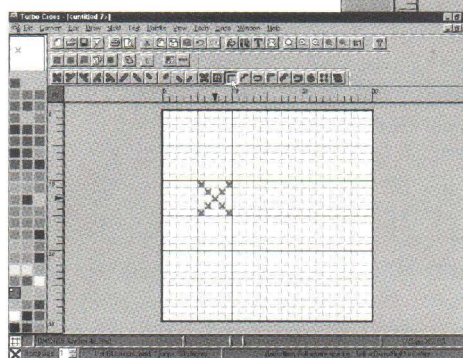
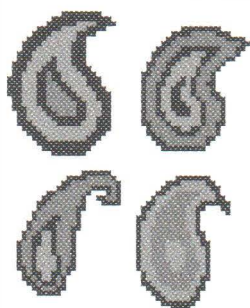
MKM

Turbo Cross

The simple way to create cross stitch designs for use with an embroidery machine is to use Turbo Cross. The main screen (see Sew 5) is clear and easy to use. Select the palette from a very large number before starting the design and choose a colour. Click at the top to select the type of stitch – whole or part crosses, backstitch and even patterns for blackwork and draw. Repeat areas, copy, paste, rotate, use motifs – there are many options and they are all easy to use. When the design is complete, save it then save in machine format, write to card or disk and sew. It really is as simple as that!

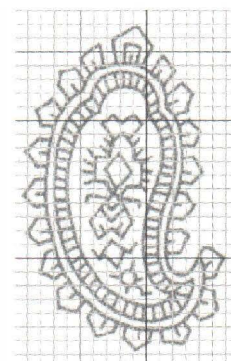
What is even more amazing is the conversion of designs and pictures. Take a hand cross stitch design or a simple picture and convert it as a backdrop (see Sew 6). Use it to create your design.

The example shown is one of a series of paisley designs (see Sew 7) taken from simple outlines and converted quickly into cross stitch. It's even possible to convert pictures automatically. The cheetah design (see Sew 8) was taken from a picture and converted in this way, then completed with the addition of small areas of backstitch to complete the outlines and enhance the detail.



Turbo Cross is normally £74.95, but if you order it from Diane Bennett before 31st May 2004, it will cost just £69.95, saving £5. Suitable for

use with current Husqvarna, Pfaff, Brother, Artista and Janome software, the designs can be saved to disk for the Brother Galaxie 3000. Please contact Diane for more information at the address given above.



Easter Fare

◀ 51

MAKING UP

Join back seam. Embroider eyes in C and nose and mouth in D. Embroider hat in B.

EASTER BONNET

Work as for Clown to *.

Using MT+3 and A, K 8 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. Using MT and B, K 6 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. Using MT-3, K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

MAKING UP

Draw up sts at top of hat and join back seam. Using A, tie a bow at top of hat. Embroider eyes in C, cheeks in E and nose and mouth in D.

BABY BUNNY BODY & HEAD

Push 40 Ns to WP. Using MT and WY, cast on and K a few ending with carriage at right. Set RC at 000. Using MT+3 and MC, K 22 rows. Place a marker at each end. Using MT+2, K 12 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. Using MT-3, K 2 rows. Break off yarn leav-

ing a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

EARS (KNIT 2)

Work as for ears of Easter Bunny, using MC instead of A.

POMPON TAIL

Work as for pompon tail of Easter Bunny.

TWISTED CORD

Using MC, cut a length 76 cm, 30 in long. Tie a loop at each end. Attach one loop to a door handle. Twist the other end, then fold in half, allowing it to twist itself together.

MAKING UP

* Thread a length of yarn through sts at lower edge and unravel WY. Sew a line of gathering sts between markers. Draw up sts at lower edge and join back seam. Turn to right side and stuff. Draw up sts at top of head and fasten securely. Pull up gathering sts at neck and fasten securely *. Thread a length of yarn through sts at lower edge of ears and unravel WY. Draw up sts at edge of ears to slightly gather and attach to head. Draw up sts at top of ears and fasten off securely. Embroider eyes in B, nose in C and whiskers in D. Sew on tail. Tie ribbon into a bow around neck. Thread

cord through top of bunny and tie ends together.

BABY CHICK BODY & HEAD

Work as for Baby Bunny.

WINGS (KNIT2)

Using MC, cast on 15 sts by hand. Using MT, K 2 rows. Push 1 N at opposite end to carriage to HP on next 14 rows. Push 1 inside N at opposite end to carriage from HP to UWP on next 14 rows. K 2 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Cast off.

TWISTED CORD

Using MC, cut a length 76 cm, 30 in long. Tie a loop at each end. Attach one loop to a door handle. Twist the other end then fold in half, allowing it to twist itself together.

MAKING UP

Work as for Baby Bunny from * to *. Attach wings by one of the short sides of the triangle to the chick's body. Embroider eyes in C. Cut a diamond shape in felt for the beak. Sew into position with tiny sts. Tie ribbon into a bow around neck. Thread cord through top of chick and tie ends together. ■



Hats Off!

An original Ruth Cox design

Pattern Information

MEASUREMENTS

To fit babies from approximately 1 year and small children.

TENSION

29 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

- a) We used knit side of knitting as right side.
- b) "E-wrap" means use the closed-edge method of casting on.

c) "Thread off" means break yarn, then thread end through stitches and release from machine.

d) "Transfer alt sts" means transfer every alternate stitch on to adjacent N and push empty Ns back to NWP.

e) Oversew end stitches of rows together to make a flat seam.

Knitting Instructions

Penguin Hat

FRONT

Push 45 Ns to WP. Push 2nd and every foll alt N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using A, K 4 rows. Push empty Ns back to WP. Set RC at 000. K 80 rows. Using WY, K a few rows and release from machine.

Pippin Designs

Many of you will know Ruth Cox and her lovely Pippin Designs and you may also know that Ruth has retired from designing, for family and health reasons. Her designs have always been popular with machine knitters and Ruth still receives requests for her patterns. However, as she's no longer running her business, she's often unable to help. By special arrangement, we're reproducing many of Ruth's patterns in the magazine and (starting last month) we're including one each issue. We're most grateful for her generosity and if you have a special request for an old Pippin Design, let us know and we'll publish it in the magazine. Here's a much-loved classic to keep out the cold.

BODY

Push 85 Ns at right of centre 0 to WP. Push 2nd and every foll alt N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using B, K 4 rows. Push empty Ns back to WP. Set RC at 000. K 80 rows. Transfer alt sts.

Push 44 adjacent Ns at left of centre 0 to WP. Counting from the left, push 2nd and every foll alt N back to NWP. 65 Ns rem in WP. With P side facing, replace 45 sts from Front by placing 2 sts tog on to each of first 22 Ns in WP and 1 st on to N with first st knitted in B. Set RC at 000. Using C, K 135 rows. Thread off.

HEAD

Beginning at base of head. Push 49 Ns to WP. Counting from one edge, leave first N in WP, * push next 3 Ns to NWP, leave next N in WP; rep from * across Ns, leaving last N in WP. Using MT-1 and B, K 1 row to cast on. Hang on cast-on comb or use a nylon cord to secure loops, then push centre N from each group of 3 in NWP back to WP (alt Ns are now in WP). K 3 rows. Push rem empty Ns from NWP back to WP. Place a marker on centre and outside Ns. K 30 rows. Transfer alt sts. K 2 rows. Thread off. Pull up yarn, secure and join seam. Stuff head. Pull up cast on yarn and secure.

WINGS (KNIT 2)

Push 39 Ns to WP. Push 2nd and every foll alt N back to NWP. Using MT-1 and B, K 1 row to cast on. Hang on cast-on comb or use a nylon cord to secure loops, then push

Diagrams

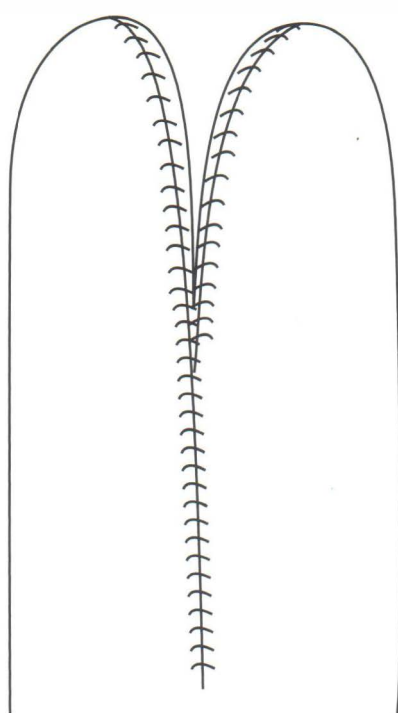
Eye Templates



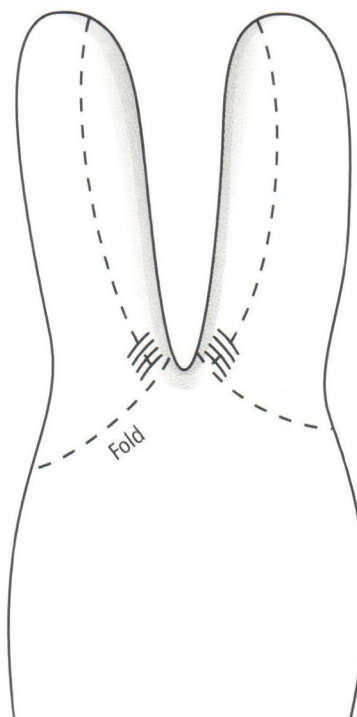
1/2 cm



1 cm



Rabbit Head (Back)



Rabbit Head (Front)

General Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Any suitable 4-ply yarn

PENGUIN HAT

Oddments in White (A), Navy/Black (B), Blue (C) and Bright Orange (D).

Polyester stuffing.

A small amount of black and white felt for eyes.

Narrow ribbon.

UHU clear adhesive.

RABBIT HAT

Oddments in White (A), Grey (B), Green (C) and Black (D).

Polyester stuffing.

A small amount of black and white felt for eyes.

Narrow ribbon.

UHU clear adhesive.

empty Ns back to WP. Set RC at 000. K 15 rows. Dec 1 st at each end on next and every foll alt row until 23 sts rem. RC shows 30. Dec 1 st at each end on every row until 5 sts rem. RC show 39. Thread off. Join side seam. Pull up cast on yarn and secure.

BEAK

Push 7 Ns to WP. Push 2nd and every foll alt N back to NWP. Using MT-1 and D, K 1 row to cast on. Hang on cast-on comb or use a nylon cord to secure loops, then push empty Ns back to WP. Set RC at 000. K 15 rows. Transfer every alt st to adjacent N. Leave empty Ns in WP. K 15 rows. Transfer alt sts. K 1 row. Thread off. Fold piece in half (first and last rows together). Join side seams. Pull up cast on and cast off yarn and secure. Sew a length of yarn along picot edge, pull up and secure.

MAKING UP

Join front to body of hat. Join long seam. With a length of yarn running between each stitch, gather along first row of front and body (knitted in A and B). Remove WY. Pull up yarn and secure. Sew base of head to pulled up top of hat along marker row. Sew wings with fold forward, either side of front section. Sew beak to head, halfway down head. Pull up cast off yarn of section knitted in C and secure. Stitch cast off stitches to cast on stitches inside hat. Using templates, cut out two white and two smaller circles of black felt. Glue black circles on white. Mark position of eyes with large headed pins just above beak, leaving 6 clear stitches between. Glue eyes in place. Tie bow of ribbon around neck.



Rabbit Hat

FRONT

Push 45 Ns to WP. Push 2nd and every foll alt N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using A, K 4 rows. Push empty Ns back to WP. Set RC at 000. K 80 rows. Using WY, K a few rows and release from machine.

BODY

Push 85 Ns at right of centre 0 to WP. Push 2nd and every foll alt N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using B, K 4 rows. Push empty Ns back to WP. Set RC at 000. K 80 rows. Transfer alt sts. Push 44 adjacent Ns at left of centre 0 to WP. Counting from the left, push 2nd and every foll alt N back to NWP. 65 Ns rem in WP. With P side facing, replace 45 sts from Front by placing 2 sts tog on to each of first 22 Ns in WP and 1 st on to N with first st knitted in B. Set RC at 000. Using C, K 135 rows. Thread off.

HEAD

Beginning at base of head. Push 49 Ns to WP. Counting from one edge, leave first N in WP, * push next 3 Ns to NWP, leave next N in WP; rep from * across Ns, leaving last N in WP. Using MT-1 and B, K 1 row to cast on. Hang on cast-on comb or use a nylon cord to secure loops, then push centre N from each group of 3 in NWP back to WP (alt Ns are now in WP). K 3 rows. Push rem empty Ns from NWP back to WP. Place a marker on centre and outside Ns. K 30 rows. Transfer centre st on to adjacent N (ear dividing st). Push empty N to NWP. Set carriage to hold. Push 24 Ns at left to HP. Cont on rem sts for first ear. K 20 rows. Transfer alt sts. K 1 row. Thread off.

Push rem 24 Ns from HP to UWP. Finish to correspond with first ear.

Join side seams of ears. Join back seam of head (see diagram). To form ears, fold outer folded edge of ears over to meet ear seam. Oversew a few sts one on top of the other to join folded edge to seam edge (see diagram). Stuff head. Pull up cast on yarn and secure.

NOSE

Push 29 Ns to WP. Using A, cast on using e-wrap method. Using MT-1, K 4 rows. Transfer alt sts. K 2 rows. Thread off. Pull up yarn, secure and join seam.

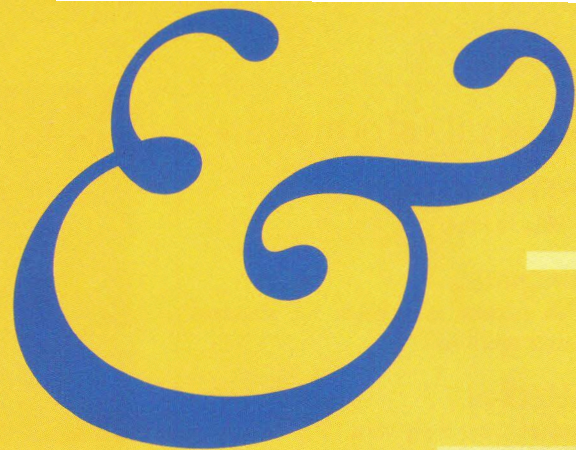
ARMS (KNIT 2)

Push 17 Ns to WP. Using B, cast on using e-wrap method. Using MT-1, K 29 rows. Transfer alt sts. K 2 rows. Thread off. Pull up yarn, secure and join seam.

MAKING UP

Join front to body of hat. Join long seam. With a length of yarn running between each stitch, gather along first row of front and body (knitted in A and B). Remove WY. Pull up yarn and secure. Sew base of head to pulled up top of hat along marker row. Sew arms with fold forward, either side of front section. Mark position of top of nose, 14 rows down from ear dividing stitch. Pin nose to head, placing a small amount of stuffing inside. Sew nose to head. Pull up cast off yarn of section knitted in C and secure. Stitch cast off stitches to cast on stitches inside hat. Using templates, cut out two white and two smaller circles of black felt. Glue black circles on white. Mark position of eyes with large headed pins above nose, leaving 6 clear stitches between. Glue eyes in place. Using D, embroider nose and mouth as shown in photograph. Tie bow of ribbon around neck. ■

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FEBRUARY

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MAY

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Stitch & Creative Crafts

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@ NEC, Birmingham
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OCTOBER 2004

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Sunday 10th October
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Date to be confirmed
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*Free Tickets **

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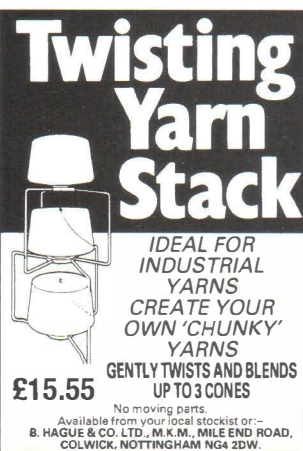
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PATTERN INFORMATION

ABBREVIATIONS

These are the standard abbreviations we use in our patterns.

alt = alternate(ly); beg = beginning; ch = chain; cm = centimetres; cont = continue(ing); dc = double crochet; dec = decrease(ing); foll = following; g = grams; HP = holding position; in = inch(es); inc = increase(ing); K = knit; mm = millimetres; MT = main tension; MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension; MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension; MY = main yarn; N(s) = needle(s); NWP = non working position; P = purl; patt = pattern; RC = row counter; rem = remain(ing); rep = repeat; ss = stitch size; st(s) = stitch(es); st st = stocking stitch; tog = together; UWP = upper working position; WP = working position; WY = waste yarn.

YARN GUIDE

We sometimes give a yarn guide thickness on our patterns and the approximate weight of the original yarn used is shown below. We do not quote a thickness for those yarns which we feel cannot be substituted.

1, 2 & 3 are extra fine yarns

Fine, medium and full bodied one ply yarn including 2/30s

4, 5 & 6 are fine yarns

Fine, medium and full bodied two ply yarn including 2/16s

7, 8 & 9 are fine to medium yarns

Fine, medium and full bodied three ply yarn including 3/8s

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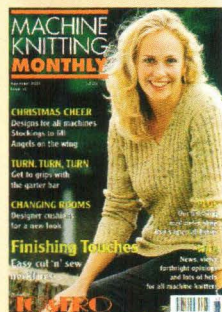
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